McCALL'S MAGAZINE

THE QUEEN OF FASHION

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HOLIDAY NUMBER

JANUARY, 1911

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Girls and the Theater

About a dozen girls in the school where I am teaching have what I call "theater fever," writes a perplexed teacher in Good Housekeeping Magazine. It is a common occurrence for the girls to go to the theater two or three times a week. Several of them, in fact, possess season tickets at a cheap playhouse.

Now, I am not a crank, neither am I opposed to girls having a good time, but I am heartily tired of having girls, naturally bright and wide awake, come into class, listless, absent-minded and tired, with lessons poorly prepared. Over three-fourths of these girls are taking the college preparatory course. If they flunk entrance examinations, the parents blame the teachers. It seems to me that the responsibility rests largely with the parents. We are eager to do all that we possibly can, but parents must insist that home studies be done at home.

Will you not, through your magazine, arouse parents to the fact that this very frequent theater attendance is causing the girls to get woefully behind in their studies?

Aside from the fact that it jeopardizes their chance to get into college, or even to graduate from high school, it is robbing them of vitally necessary sleep and undermining their health. Moreover it gives them altogether false ideas of life; it makes them frivolous. It lessens their powers of application so that they cannot concentrate their minds on their studies even while in the schoolroom. It stimulates an unnatural craving for excitement.

I have conferred with other teachers and we are agreed that the remedy lies wholly with the home. Parents should make the home life so attractive that it will satisfy the young people. Let the girls have their friends come in for an hour of music, games and perhaps light refreshments, after the studies are finished. But insist that studies come first, the good time second.

I am satisfied that this theater matter is the most serious problem with which we teachers now have to contend.

Radically Different

A prominent Southern preacher learned early in his career the necessity of a speaker's adapting himself to his audience. In addressing a colored congregation he said:

"My friends, in the exegesis of this text commentators do not agree with me."

When after his sermon he was getting into his buggy to go home an old negro woman came up to him, with her apron filled with something.

"Young marster," she said, "I hyeerd you say dat common 'taters doan agree wid you, so I's brung you a ap'un full o' de finest yams you has ebber seed."—Holland's Magazine.

A Parting Shot

No one will deny that preachers often have just cause for taking a slap at their congregations for some meanness or to resent a personal injustice.

It was undoubtedly in some such spirit of righteous indignation that a good and faithful pastor, whose salary was long overdue, resigned and preached his farewell sermon. He had accepted the appointment as chaplain in the State penitentiary. He took for his text:

"I go to prepare a place for you."

McCALL'S MAGAZINE

THE QUEEN OF FASHION

THE McCALL COMPANY, *Publishers*, 236 TO 246 WEST THIRTY-SEVENTH STREET, NEW YORK

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To insure prompt attention please address all orders and communications to The McCall Company

McCall's Magazine for 1911 will offer you a widely varied program. More than ever, it will be the *most necessary* Women's Magazine.

Fashions the Best Obtainable Anywhere.

McCall styles are the very latest and prettiest published. Many of our handsome and practical models are original, but as everyone knows Paris leads the world in fashion, so we also keep a close watch on the gay capital and as soon as a new mode appears there our experienced staff of designers adapt it to meet the needs and taste of the American woman, and you have the style published in McCall's Magazine almost before it has appeared on the Paris boulevards.

Millinery from Fifth Avenue.

Realizing the importance of millinery that is up-to-date in every particular we have arranged with Mme. Henesey the well-known Fifth Avenue milliner, who is noted for the style and good taste of her creations, to conduct the department in our magazine.

Dress Accessories.

Neckwear, jewelry, hair ornaments, scarfs, shoes, slippers, etc., are the details of dress that distinguish a fashionable woman. Each number of McCall's Magazine contains an article on some important accessory of dress, illustrated, not by fancy pictures, but by the very things themselves photographed especially for the magazine.

Dressmaking Lessons That Help.

In our new series of home dressmaking Mrs. Whitney will each month take up some distinctly new style feature and explain its intricacies so plainly that the merest beginner in sewing can understand. In February she will write of the new raised waistline skirt.

Special Articles on Timely Topics.

During 1911 we are going to make a special feature of articles on timely topics both grave and gay. Next month Mme. Schumann-Heink, the grand opera favorite and highest salaried contralto in the world, will give us some delightful impressions of the American woman and will also talk to us about the subject dearest of all others to her heart, the care of children.

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In "Children of the Very Rich" we have a most interesting and intimate account of the lives of the small plutocrats of America.

Marie Cahill, the well-known actress and perhaps the best-dressed woman on the American stage today, gives us some original views on the new figure as well as some mighty criticisms on the present styles.

In an early number we shall publish an authoritative history of that great society so intensely interesting to boys and through them to their mothers, "The Story of the Boy Scouts," revised by the Chief Scout himself, who will have a word to say to the thousands of boys who read McCall's Magazine.

In short we shall have articles on anything that is timely, anything that is going on in the world that we think will interest our readers.

Women in Business.

In this number of the magazine begins a series of articles most helpful to the woman who is thinking of taking up a business career of any sort. In the first article Mme. Pierson tells how she became a successful and prosperous dressmaker. Next month a woman who has really done so tells "How to Succeed as a Stenographer." After that we shall have "The Successful Tea-Room," "How to Start a Millinery Shop," "The Woman Hotel-Keeper," "The Woman Farmer," "The Woman Florist," "The Real Estate Agent," etc. All these articles are human documents of practical value because they are written by people who have done just what they are talking about.

Good Fiction.

We have a collection of short stories by the younger set of American authors, writers, many of whom will be famous soon, that are exceedingly interesting and will make the fiction department of McCall's Magazine for 1911 one of the most popular features of the magazine. Everybody likes to read a good story, and knowing this we shall make a special effort to publish the cleverest and most interesting tales that it is possible to get.

Beauty and Hygiene.

It is a laudable ambition for every woman to look as pretty as she can, and in order to give our readers the very best professional advice on the subject we have arranged with Mrs. Mitchell, the well-known beauty specialist of New York and Boston, to conduct a department in the magazine.

For the general announcements usually printed on this page, see page 79

"I was explaining to a neighbor, who had commented on the glossiness of my palms and ferns, that I kept them clean with Ivory Soap, when she laughed and said: 'Don't talk to me about airships. I believe that Ivory Soap is the real wonder of the age. You know what a time I have had with Raymond about his bath? You ought to see him now! He was yelling at the top of his voice, and I had given up in despair, when I was seized with a brilliant idea. I picked up a nice new cake of Ivory Soap and stuck a small flag in each end. In a very few moments I had enticed him into the bath, and I have never had any more trouble, except in getting him out.'"

(*Extract from a Letter*)

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McCALL'S MAGAZINE

THE QUEEN OF FASHION

Published Monthly

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NEW YEAR'S GREETINGS

It is a thing not always remembered, but true, nevertheless, that the earth, when it completes its journey around the sun, never returns to quite the same spot it left a twelvemonth before. Its way is spiral. The sun itself hurries along its appointed pathway and we are carried with it so that we are never for even a minute—even a second—in exactly the same place we were the year before. It is the same way in life; we must press always onward and upward or we fall behind in the race. And taking this for our text we begin the new year by offering you what in our opinion is the best number of McCall's Magazine we have ever published.

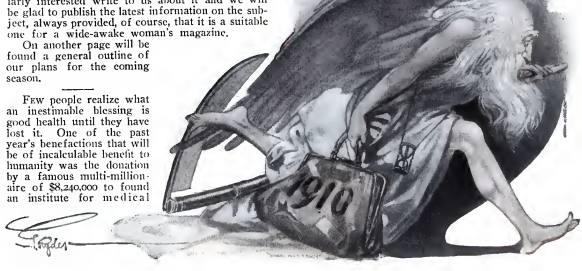
We are planning a widely varied program for 1911. Each number of the magazine will be arranged with the utmost care and it will be our aim to make each an improvement on its predecessor in attractiveness, in helpfulness and in general interest. We want each and every article published in McCall's Magazine to be of real value to somebody. If there is anything in which you are particularly interested write to us about it and we will be glad to publish the latest information on the subject, always provided, of course, that it is a suitable one for a wide-awake woman's magazine.

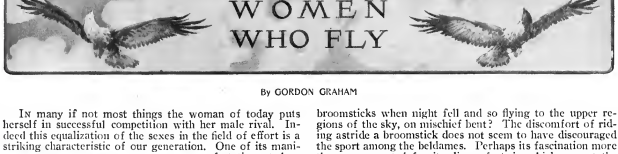
On another page will be found a general outline of our plans for the coming season.

Few people realize what an inestimable blessing is good health until they have lost it. One of the past year's benefactions that will be of incalculable benefit to humanity was the donation by a famous multi-millionaire of $8,240,000 to found an institute for medical research on the origin and cure of various diseases. The discoveries that will be made in this institution will undoubtedly do much both to preserve the health of the world and cure those that are afflicted.

One of the most serious problems that this year confronts the family of moderate means is the high cost of living. It seems as if everything had gone up but incomes. And what the thinking woman wants elucidated to her satisfaction is whether this is the result of unavoidable natural conditions or whether it is caused by unlawful trade combinations. Perhaps she may get some light on the subject of why her beefsteaks cost so much more than they used to by reading the indictments of the government attorneys against the Chicago packers. Specifically these indictments allege that monopoly in the fresh meat trade has been secured by the elimination of competition and by agreements between the various trust companies, and that this combination is in the nature of a conspiracy.

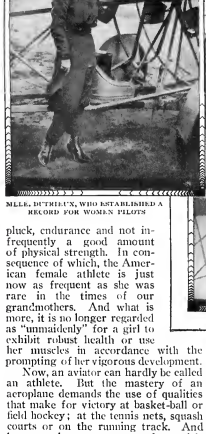
When inventing new fashions a designer often goes for inspiration to the modes of long ago. Now it might be a good plan if we made adaptations from other things in the past besides modes. A slight revival of the manners of a bygone century, the courtesy that made our great-grandmothers, whether they lived in manor house or cabin, dames of high degree, would certainly do no harm.





By GORDON GRAHAM

In many if not most things the woman of today puts herself in successful competition with her male rival. Indeed this equalization of the sexes in the field of effort is a striking characteristic of our generation. One of its manifestations takes the form of our maids and matrons participating in sports and exercises that hitherto have been regarded as belonging exclusively to men folk, and which call for pluck, endurance and not infrequently a good amount of physical strength. In consequence of which, the American female athlete is just now as frequent as she was rare in the times of our grandmothers. And what is more, it is no longer regarded as "unmaidenly" for a girl to exhibit robust health or use her muscles in accordance with the prompting of her vigorous development.


MLLE. DUTHIEUX, WHO ESTABLISHED A RECORD FOR WOMEN PILOTS

Now, an aviator can hardly be called an athlete. But the mastery of an aeroplane demands the use of qualities that make for victory at basket-ball or field hockey; at the tennis nets, squash courts or on the running track. And because a large percentage of our girls and women have known the joys of these strenuous recreations through the medium of their college days, it need surprise no one that this same athletic spirit prompts them to essay the risky but inspiring delights of the biplane or monoplane. It is with women aviators, then, that this article has to do.

Of course, everybody knows that witches of the New England brand inaugurated artificial flight in this country. Does there not exist the testimony of the Elders of Plymouth, Salem and several of the Colonies to that effect? And does not such testimony tell of certain ancient and bewhiskered dames who were in the habit of mounting broomsticks when night fell and so flying to the upper regions of the sky, on mischief bent? The discomfort of riding astride a broomstick does not seem to have discouraged the sport among the beldames. Perhaps its fascination more than compensated for its discomfort, in which respect the broomhandle of those days must resemble the heavier-than-air machine of today. In proof whereof, Mrs. W. K. Vanderbilt, Jr., may be quoted. It was at Mineola, L. I., last summer, and the lady had just alighted from Clifford B. Harmon's Farnham biplane, in which she had been taking her initial trip around Hempstead Plains. And she spoke thus:

"It was a most delightful experience, and if I could, I would never ride in any other way than in the air. We just floated up and down as light as a feather and as easily.

BARONESS LA ROCHE, THE FAMOUS FRENCH "AIR WOMAN"

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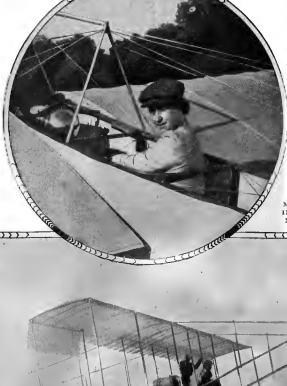
MRS. EUGENE ELY IN AEROPLANE

"I can hardly describe how I felt. It was something like the feeling that you have when you dream that you are flying. It was most restful—no exertion, no care. The thought of falling never occurred to me. It didn't seem as though it were possible to fall off, and even if one did, it seemed as if one could come to no harm by dropping into the big pillow of air that stretched around us."

Mrs. Helen Benedict Harmon, the wife of the well-known amateur aviator, who had Mrs. Vanderbilt as a passenger, has made several trips in the aeroplane with her husband. But her familiarity with the aeroplane has by no means blunted her appreciation of its curious charm. This is how she speaks of artificial flight; and her utterances are of singular interest, inasmuch as they tell in detail of the thoughts and sensations that "riding the wind" give birth to:

"I need not say, as a preliminary, that I had implicit faith in my husband's skill and caution. Perhaps had a stranger been my pilot, I shouldn't have enjoyed the experience as much as I did. But on the occasion of my first trip with Mr. Harmon, I accepted his assurances that if the weather is as it should be, and if the aviator is familiar with the possibilities of his machine, there is really less danger in aeroplaning than there is in automobiling in crowded city streets. So I went, and I wouldn't have missed the experience for — for — well, anything. Naturally one is a little nervous before the start, but the moment the machine leaves the ground, you are simply intoxicated with the sensation that follows. You feel somehow that you have cut loose from the weary old earth and all its cares and troubles. You delight in breasting the waves of air in the way that a swimmer does the water — only without having to exert yourself as he does. The easy, graceful, sweeping motion of an aeroplane is totally unlike any other form of motion. You become so exhilarated that you want to rise to greater heights and go faster and faster. There is not a trace of nervousness left. Even the rattle and roar of the motor and the propeller are forgotten after a time. All you know and feel is that you have wings, that you *must* use them and that the whole world of air is free to you. Oh, yes; I know that I'm using a figure of speech and that one's flight is limited by the supply of gasoline. But aeroplaning is just glorious all the same, and if a woman wants to enjoy a new sensation, she cannot do better than persuade the owner of a flying machine to take her along."



MME. TRIACA IN A BLERIOT MONOPLANE

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PAULHAN AND HIS WIFE ABOUT TO LAND AFTER A FLIGHT AT LOS ANGELES

Perhaps the costume that Mrs. Harmon wears during her trips aloft may be described in this connection. When the writer saw her at Mineola in the act of preparing to board her husband's aeroplane, she was garbed thus: A short skirt of brownish hue and heavy material, a sweater, over which was a long, tightly-buttoned coat reaching to the feet. On her head she wore a close-fitting automobile cap that was tied on by a veil. Her eyes were protected by goggles. When one is traveling through the air at the rate of from forty to sixty miles an hour, one has to be protected from the wind, even on the warmest of days.

The example set by the ladies named and some others who are fortunate enough to have male friends or relatives who own aeroplanes, has brought into being scores of would-be feminine aviators. Any meeting of the "birdmen" is sure to develop a number of these ambitious ladies, who do not hesitate to buttonhole and coax to the end of being accorded the coveted privilege. But the average airman fights shy of passengers in general and women passengers in particular. As one of them put it to the writer: "We've got troubles enough of our own when we're aloft without adding to them by assuming the responsibility of taking ladies with us."

Notwithstanding the fact that the aeroplane is in its babyhood, so to speak, the number of women who have flown or propose to fly is quite considerable. Many of them are socially prominent, and two or three are the owners of titles. The first woman to fly in the United States was Mrs. Ralph Vandeman, wife of Captain Vandeman of the Twenty-first Infantry, U. S. A. This she did last year at Washington, D. C., during the government tests of the heavier-than-air machines. She was the passenger of Lieutenant F. P. Lahm.

Later, a Mrs. Dick Ferrif was taken on a flight by Louis Paulhan at Los Angeles, Cal. After she had descended the lady declared that "being on an aeroplane was next door to becoming an angel." A Mrs. C. T. Bishop was also accorded the privilege by the Frenchman. When she alighted, Paulhan bowed and remarked with true Gallic gallantry: "Madam, your sex has conquered the earth; it is now obtaining dominion over the air."

Then Mrs. Frank Griswold and Mrs. Foxhall Keene have both made short trips in the blue. Mr. Harmon has pledged himself to allow Mrs. Nicholas Longworth to share his aeroplane before long. Mrs. Bourke Cochran is to be the sky-guest of a well-known aviator, and Miss Cornelia Bryce will follow her example about the same time. Mrs. Eugene Ely is another of the women who enjoy flying.

Miss E. L. Todd has an aeroplane of her own at Hempstead, and Madam Triaca, the wife of Captain Triaca, the

(*Continued on page 59*)

Designing Stage Costumes

By CARRINGTON BROWN

MR. MELVILLE ELLIS

Most of us who have attended a theatrical performance—who, with the "open sesame" of a little piece of cardboard, have been admitted to the magic land of Make Believe—little realize the careful planning, work and worry which such a production represents. This is especially true of musical comedies. Not the least important part of the preparation is the designing of the costumes. We know when a color scheme pleases the eye, we know when the costumes exhibit style and good taste, but few of us know of the care and attention which such details receive.

The designing of theatrical costumes is an art in itself. While related, in a measure, to the work of the modiste or dressmaker, it is, in many respects, quite different. Paquin, the Callot Sisters and other famous style creators frequently make theatrical costumes, but these costumes are designed to suit the particular requirements of some individual player. It is extremely doubtful if any of the world-famous designers could successfully costume an entire theatrical production.

For this work one must have, first of all, an intimate knowledge of the theater and its conditions. With this knowledge must be combined an unfailing sense of color ensemble. And, in addition to these requirements, one must have originality, some idea of costume construction and the ability to correctly interpret style tendencies.

It seems hardly possible that any individual could possess all the necessary qualifications that are required for this work. That the composite requirements are to be found in one person is demonstrated in the success that Mr. Melville Ellis has attained.

Ten years ago Mr. Ellis made his theatrical début at the Bijou Theater, New York, playing one of the minor roles in a comedy called "Sister Mary." Today he is recognized as the most successful designer of theatrical costumes in America. It is difficult to induce Mr. Ellis to talk for publication concerning his success. He has little time for anything but work, and therein lies the secret of his achievement—he is always working. When an interview was obtained, naturally the first question asked was concerning his first experience in designing. In answer to this question Mr. Ellis explained how he came to take up the work.

"After my engagement with Miss May Irwin, in 'Sister Mary,' I went abroad. I remained in Europe for three years, appearing in musical productions and in the music halls. During my residence on the other side I was impressed by the difference in European and American ideas of theatrical costuming. Of course the foreign ideas are influenced to a certain extent by the difference in temperament of both audience and players—that is, the difference as compared with the American audience or artist. Also I saw there was much to be learned by comparison.

"In a way, the acquisition of this knowledge was a pastime for I had no direct intention of putting it to practical

MR. ELLIS AND SHOW GIRLS IN "HE CAME FROM MILWAUKEE." POSED ESPECIALLY FOR M'CALL'S MAGAZINE

use. Indeed, very few of my closest friends were acquainted with my interest in the subject.

"My first engagement after returning to America was with Francis Wilson in 'The Toreador.' It was at this time that the Shuberts were preparing their production of 'The White Hen,' in which Mr. Louis Mann was to star. One day I attended a rehearsal with Mr. Shubert, who was aware of my interest in theatrical costuming. Madame Seidle, who had designed the costumes for all the Shubert productions, had just died, and Mr. Shubert asked me to assist him in selecting a costumer for his new production. Well, I modestly suggested myself. He accepted my suggestion, and that was the beginning of my career as a designer. Incidentally it may be recalled that one of the principals of 'The White Hen' company was Miss Lotta Faust, who subsequently became the most widely photographed actress in America. From that time until her death I personally designed all of her costumes. I mention this because of Miss Faust's wide popularity and the many notices which her costumes received."

When a musical comedy has been accepted for production, and the cast and chorus engaged, the libretto manuscript is turned over to Mr. Ellis. First he carefully studies the locale, period, mounting and size of the production. With these points firmly fixed in his mind he begins to watch the rehearsals. Some days he will watch the rehearsals of three or four different companies. At these rehearsals he endeavors to get an idea of the business of the chorus. By "business" is meant the dances, poses, entrances, exits and grouping.

Now he begins to plan his color schemes; and it is this feature of the work that Mr. Ellis considers of first importance. If the production is modern in period he studies the application of his color combinations to the prevailing styles. He is in constant touch with Parisian style artists and learns immediately of any style tendency which may be of use to him. Next he confers with the dressmakers and modistes who are to execute his designs.

"I go into the modistes' workroom and pin together models of whatever I have in mind. Two days later the linings are ready to fit. I rarely change any essential details of a design, and two weeks after the first fitting the costumes are completed. Then I call a 'dress parade.' The stage is lighted as for a performance, and together with the modiste I take a seat in the auditorium. The members of the chorus then pass across the stage singly and afterward I have them arranged in groups. In this manner I determine whether any final alterations or changes are necessary.

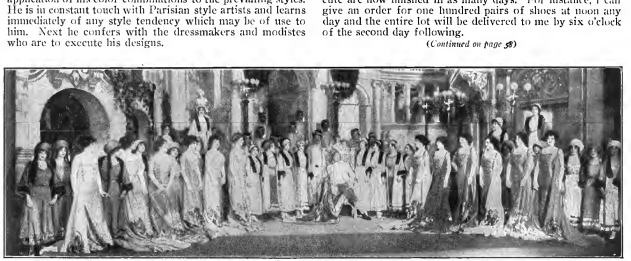
"I always insist upon having my designs executed by the very best modistes. The present conditions in costuming theatrical productions are radically different from those of a few years ago. Formerly materials of inferior grade were extensively used. Now the public demands that stage costumes be not only striking but made of good material as well. Of course, fine materials lose in beauty and effect if not properly put together, and this reason alone makes it necessary to patronize only first-class houses."

In the matter of men's costumes, Mr. Ellis is always insistent upon correct form and accuracy. If evening clothes are worn they must be cut according to Fashion's latest mood. If military costumes are used they must be exact reproductions of army and navy plates. Last year Mr. Ellis experimented in having some men's costumes made abroad, but he is convinced that better workmanship is found on this side of the Atlantic.

The shoes and hats—and, in fact, all dress accessories—are considered a part of the costume, and each receives special attention. Mr. Ellis considers the shoes a most important item.

"Theatrical shoemaking has developed wonderfully in recent years. The orders that formerly took weeks to execute are now finished in as many days. For instance, I can give an order for one hundred pairs of shoes at noon any day and the entire lot will be delivered to me by six o'clock of the second day following.

(Continued on page 58)



SAM BERNARD AND CHORUS OF "HE CAME FROM MILWAUKEE"

THE LONELY STREETS

By Cecil Cavendish

After dark, when wind goes singing
A mournful little tune,
And clouds come flying from the north
To try to hide the moon,
Then I put aside the curtain
After Nurse turns out the lights—
And look, till I am sleepy, down
The lonely streets at night.

Just to see the streets in daytime,
So busy and so gay,
The cars that fly along so fast,
The stores that line the way;
And to see the people passing
On both cloudy days and bright,
You'd never guess that they would turn
To lonely streets at night.

It is cheerful to remember
That from the tall church tower
A kindly clock is looking down,
The bell strikes every hour;
And away down on the corner
The street-lamp is shining bright—
I'm glad that something's watching in
The lonely streets at night.

Oh, a house is good to live in
In times of storm and rain,
The nursery is a pleasant place
When frost is on the pane;
But I find myself a-thinking
It would be a great delight
To run and frolic with the wind
Through lonely streets at night.

A SLIGHT MISTAKE

By A. R. Loscombe

"COME," HE SAID, "WE ARE TO BE MARRIED." "MARRIED?" SHE GASPED. "HERE?"

WHEN I first knew George Stone he was engaged in "pen-keeping," as stock-farming is called out in the west end of Jamaica. I made his acquaintance at a pigeon shooting party on a neighboring "pen" (farm), at which he and I were both guests. He was an extraordinarily good shot, and one of the most silent and uncommunicative men I ever came across; so much so that "Silent Stone" was the name by which he was known among his intimates.

Now, I was devoted to shooting, and, though I say it who should not, was not altogether a duffer at the sport, and this must have recommended me to him, for at the end of the morning flight he said to me, "Birds are flying at my place, too. Care to come?"

I replied that I should be delighted, and with these few words our friendship began.

Silent as my new chum was, however, it was not the silence of moroseness, for he was the possessor of a deeply sympathetic nature which no one could be long in his company without feeling. His native servants and employees, generally good judges of character, had evidently discovered this, for they were devoted to him.

Our intercourse was of the strangest description. I did nearly all the talking—perhaps this was one of the reasons why I liked him, for ill-natured people have before now said that I am rather fond of the sound of my own voice—but such was his sympathy that I never felt I was talking to an unwilling listener, but to one who took a keen interest in the subject under discussion, and whose monosyllabic replies were always to the point and effective.

It was from others that I heard his story, if indeed story it can be called. He had come out to Jamaica, as a lad, some ten years earlier, with scarcely a shilling to call his own, and had taken employment as a "busher" (overseer) on a large "pen." Here his industry and steadiness had speedily obtained recognition, and he had "got on" and begun to save money. A small legacy had come to him and had given him his chance, so that at the time I made his acquaintance, when he was about thirty years of age, he was himself a "pen-keeper" and in a fair way to success.

It was some two years after this that one morning he dropped in to see me at my house in Kingston, as was his custom on his frequent business visits to the town; and, after sitting for some time listening in his sympathetic way to all I had to tell him, suddenly took the initiative himself in a somewhat startling manner.

"Going to be married," he jerked out. "Girl at home. Coming out next month."

"What!" I ejaculated, surprised beyond measure, though I do not quite know why I should have been.

He repeated his statement; and then bit by bit I got the whole story out of him.

When he left England, he had been deeply in love with a girl a little younger than himself, who bore the not altogether uncommon name of Alice Smith. George was just the sort of steadfast fellow who would remain true to one ideal throughout his life, and the lady must have been of the same constant nature as himself, for during this long period she had maintained a regular correspondence with him, and, though there had been no definite engagement between them, remained single for his sake.

Now, after twelve long years, George found himself in circumstances which allowed of his writing to Miss Smith to ask if she would come out to Jamaica and marry him, and to this she had unhesitatingly replied "Yes."

I could not help feeling that there was a good deal of risk in this proposal, and I hinted as much to George. Twelve years was a long time, they must have both changed considerably in it, and there was a great chance of disillusionment when they once more met. But all such objections "Silent Stone" waved aside in his usual laconic fashion.

"Not marrying for looks," he asserted. "I love her, and she loves me."

This seemed to be final, so I raised no more objections.

George was a model engaged man—from the confidential friend's point of view. There were no rhapsodies on his mistress' perfections to be listened to; no plans—which would probably never be fulfilled—for their future to be talked over and discussed. All was quite matter-of-fact and business-like on his part.

He told me the arrangements for the marriage, and asked if I and my wife would bear our part in them; after which he returned to his "pen," not to come into town again until the day before his bride was expected. The arrangements were as follows: He and I would meet Miss Smith and drive straight to the church, whither my wife would have preceded us; there they would be married with only us two as witnesses. He did not suggest my wife's going on the ship as he knew she disliked doing so, and he was always thoughtful. After the ceremony the happy pair were to return to our house, where they would stay that night, and the following morning leave early for their "pen."

On the appointed day Stone and I were duly on the wharf when the ship was moored. A new governor had arrived, and there was the customary guard of honor with a band and large crowds assembled to welcome him, so that it was some little time before we were able to make our way on board. As soon as we had done so, George waylaid a passing steward.

"Miss Smith on board?" he asked.

"Yes, sir," replied the man.

"Where?"

The steward looked round for a moment and then indicated a rather hard-featured lady of the usual tourist type, wearing a sailor hat and a veil. She was evidently rather nervous at the crowd, which by this time was swarming over the decks, and was shrinking back from it. A second glance showed me that she was much older-looking than I expected, and by no means what I should describe as beautiful.

"Looks more like fifty than thirty," I muttered to myself, and I glanced at George.

He too seemed taken aback and uttered something under his breath which sounded to me like "Good Lord," but I cannot be certain. Silent Stone, however, was a gentleman, there could be no drawing back on his part now, so without perceptible hesitation he advanced to the lady.

"Miss Smith?" he queried, raising his hat.

"Yes," she replied, "and you—are you George? Can't we get out of this crowd?" she continued, on his replying in the affirmative.

"Certainly. Go at once," he said, and he moved with her toward the gangway, while I followed. There was no opportunity for any conversation as we forced our way through the crowd, but as we stepped on shore I heard the lady say something about her luggage.

"Come back for that," answered Stone.

In a few minutes we were in the carriage, George and Miss Smith sitting together, and I with my back to the horses, and we had set out for the church. Silent Stone, during that drive, fully maintained his reputation for taciturnity, and so awkward became the silence that, though he had forgotten to introduce me, I dashed into some banal questions as to what sort of voyage she had had and so forth. She nobly responded to my efforts and we consequently maintained some show of conversation until the church was reached. Only once was George included in it, when she sudenly turned and looked at him.

"I did not expect to find you looking so old as you do, she remarked.

This was obviously open to a retort of the kind known as a *tu quoque*, and did not sound a promising observation with which to open a wedded career. I fancied that George winced slightly; but all he answered was "Ah!" in a perfectly courteous tone, while I plunged in with some remark which changed the conversation.

Arrived at our destination, the carriage drew up at the gate and George at once sprang out and held out his hand to assist her to alight. She looked surprised and hesitated for a moment whether to leave her seat.

"Come," he said. "We are to be married here."

"Married?" she gasped. "Here?"

She laid some stress on the last word, and he thought (and so did I, for that matter) that she was objecting to the church.

"Why not?" he asked in his short way. "Best church in Jamaica." To which I added, "It is Half Way Tree Church, Miss Smith; quite the most fashionable one for weddings."

She looked at us with astonishment, but made no offer to move.

"Come," said George, gently. "Clergyman waiting. Church is all right."

"What *do* you mean?" she began; but my wife, who had been waiting in the porch, seeing that there was some delay, had raised her parasol and come down the path. She now advanced and held out her hand.

"How d'ye do, Miss Smith?" she said. "We've been expecting you for some time. I hope you had a nice voyage. Can I help you?"

Miss Smith took the proffered hand, but made no sign of moving from her seat, and seemed incapable of speech.

"Miss Smith does not seem to like the church," I explained to my better half, "but I tell her it is quite all right."

"Oh, yes," said my wife, "it is quite right. Come along! Do let me help you!" And she again held out her hand, which this time Miss Smith ignored.

"I think you must all be mad," she blurted out, "or else I am. This horrible, horrible country. I wish, oh! I wish I had never left England."

"No," said my wife gravely, "we are not mad. This is my husband, Dr. Burton, and I am sure no one ever thinks *him* mad"—my wife always deeply resents any aspersions on my professional character—"but you are overwrought with the voyage and the sun. Come into the church and rest a bit in the shade before you are married."

Miss Smith's reply was to burst into tears.

"I won't be married," she wailed. "This horrible country! I won't be married against my will."

My wife regarded her with a pitying look.

"No, you shan't, dear," she said, "if you don't wish to be. But do come in out of the sun till we see what is to be done."

"Yes, do come in, Alice," broke in George. "Shan't be married if you don't wish. Free country."

"I won't, I won't, I won't," almost screamed Miss Smith. "I'll go back on the ship to England. Why did I ever come out to this dreadful place, and why—oh, why—does he call me Alice?"

A sudden light broke in upon me. How could we have been so dense?

"Are you not Miss Alice Smith?" I demanded.

"No," she sobbed, "*Jane* is my name, *Jane* Smith."

"And you did not come out to marry Mr. Stone?" I went on.

"N-o-o-o. There *is* a Miss Alice Smith on board, though."

It was all clear now. There had been two Miss Smiths on the ship, and we had gone off with the wrong one. But though one man may take a horse to the water, twenty cannot make him drink, and similarly, though we had carried off Miss Jane Smith to church, our united persuasions had failed to make her marry Silent Stone. So no great harm had been done, after all, and a few explanations were soon exchanged which put matters right.

It appeared that Miss Jane Smith was an old schoolmate of Mrs. Robinson of Spanish Town (I recalled now that I had seen young Robinson down on the wharf), and had come out to pay her former friend a visit. Mrs. Robinson had written to her that her eldest son, George, would be down at the ship to meet her; so when Stone answered to that name, after asking her if she was Miss Smith, she naturally took it for granted that he was George Robinson, and never gave the matter another thought until the carriage drew up at the church gate.

It had been so ridiculously easy to fall into the slight mistake which we had made, that at the end of the explanations we all looked at one another and laughed; but

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Farmer Green's First Wife

By M. V. WESTBROOK

WHEN Farmer Green arrived in the flourishing village of Maryville and bought the Widow Lane's farm, there was a flutter in all the unattached feminine bosoms for miles around. For Farmer Green came alone (later it was whispered that he was a widower), and was possessed of enough of this world's goods to stock a farm and run it well. Also, he was a big man with a big voice and gray eyes with humorous crow's feet at the corners.

When it was discovered that he appeared each Sunday at the White Meeting House the attendance became suddenly augmented, much to the puffing up of the Rev. Mr. Spade, who reckoned without his host, or rather his farmer. Also, Miss Mild, the village milliner, unexpectedly found herself able to buy the red carpet for her front room which for years had been the secret desire of her virginal heart.

It soon became evident that Farmer Green was seeking a wife. In fact, he deliberately announced his purpose, between slow and steady puffs at a doubtful pipe, to the group which gathered nightly at the village store. With the same slowness and precision he made his rounds of the village. Every house containing a marriageable maiden of certain or uncertain age received the honor of an evening call from Farmer Green, Farmer Green of shining countenance, sleeked head, and handkerchief liberally sprinkled with Bridal Bouquet.

In response to some delicate chaffing of his cronies regarding his deliberateness he replied, laconically, "Burnt child dreads the fire." And this being repeated in sundry homes there was a greater flutter than ever, each maiden feeling herself especially fitted by Providence for the binding up of such wounds.

"I'VE LISTENED TO YOU A GOOD DEAL, MR. GREEN," SHE SAID, "NOW YOU LISTEN TO ME."

Several months passed thus when, one evening, the village was electrified to hear that the choice was not only made but the deed consummated. At five that afternoon Farmer Green had driven up to the Rev. Mr. Spade's house accompanied by a lady, and then and there the matrimonial bond had been cemented. The lady was Miss Millicent Gray (Milly for short), the village school-teacher; and all the rejected wondered and "didn't see what he saw in her."

It was when the marriage was some two months old that I became the observer of the events herein narrated through taking up my residence under Farmer Green's roof as a "summer boarder." Mrs. Milly I found to be a timid, pale, affectionate little creature, apparently living in reverential awe of her sunburnt lord.

At supper the evening of my arrival the skeleton of this happy family appeared. Looking timidly at her lord and master, Milly inquired timidly if the rolls were to his liking.

"Pretty good, Milly, pretty good," he replied unctiously, "but not so good as my first wife made."

A shadow crept over her face but she made no reply. After a bit she ventured again. "Did you see the garden today, John? I was weeding it all afternoon."

Farmer Green nodded patronizingly. "Pretty fair, Milly, pretty fair," said he in a patient tone. "But my first wife was a wonder at gard'nin'. Never did see such a woman in my life," turning to me. I saw the shadow deepen and the lips tremble the least bit. "Yes, sir! There wan't anything she couldn't do. Smart wan't the word. Churn the butter, feed the chickens, weed the garden, 'fore you could turn 'round. Tell you, she *was* a woman."

I rose hastily and walked out into the despised garden, followed by the rumble of Farmer Green's voice chanting praises of his first wife. And so it went on. Every day the departed Mrs. Green's astonishing virtues were held up to the public gaze until I was utterly sick of her and longed to have her remain in the grave where she deeently belonged. One day I made bold to take the farmer to task.

"Pshaw!" said he, giving me a vigorous dig in the ribs. "What do you know about it? Don't you know competition's the life o' bizness? If in trade, why not at home? It's just what Milly needs. If I didn't keep her up to her duty that way she'd be wuthless, sir, wuthless. Competition, that's the word!" And off he went to the barn, chuckling to himself and shaking his head wisely. I was furious and wondered what on earth had gotten into an otherwise decent fellow, and wished with all my heart that Mrs. Milly's meekness would take unto itself wings, that she would rise and slay in righteous wrath.

That evening at supper Farmer Green surpassed all other efforts. The defunct Mrs. Green's virtues were again on parade. "Yes, sir, he observed, "my first wife was a sma't woman. Wan't nothing she couldn't do. Milly's pretty good, but she can't touch my first wife. Handsome too; black eyes, like night." (The present Mrs. Green had blue.) "Tall, too; a fine-lookin' woman." (The present Mrs. Green was short.) "Try some of these preserves, sir. Pretty good, pretty good, for Milly."

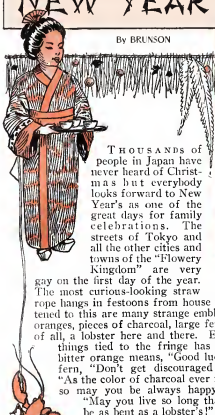
I tried to turn the conversation and did not once look in Mrs. Milly's direction. But all to no purpose. He seemed to think he had me for an ally for he prefixed each remark with a wink at me.

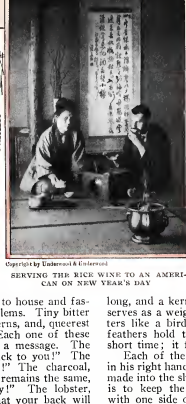
"Yes, Milly's a nice girl, young yet, but she'll improve. Of course she'll never do quite as well as my first wife; couldn't expect that. She *was* a woman."

(Continued on page 71)

NEW YEAR IN JAPAN

By BRUNSON CLARK





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SERVING THE RICE WINE TO AN AMERICAN ON NEW YEAR'S DAY

THOUSANDS of people in Japan have never heard of Christmas but everybody looks forward to New Year's as one of the great days for family celebrations. The streets of Tokyo and all the other cities and towns of the "Flowery Kingdom" are very gay on the first day of the year. The most curious-looking straw rope hangs in festoons from house to house and fastened to this are many strange emblems. Tiny bitter oranges, pieces of charcoal, large ferns, and, queerest of all, a lobster here and there. Each one of these things tied to the fringe has a message. The bitter orange means, "Good luck to you!" The fern, "Don't get discouraged!" The charcoal, "As the color of charcoal ever remains the same, so may you be always happy!" The lobster, "May you live so long that your back will be as bent as a lobster's!"

The first thing a well brought up Japanese does on New Year's morning is to greet the members of the family with "Omedeto!" meaning "I wish you happiness" or "A Happy New Year!" Then as a matter of ceremony he should eat zoni, a delicious sort of soup.

At one o'clock comes the ceremonial feast. This commences with saki, the famous rice wine of Japan, which is called on this occasion otoso. Strangely enough this is usually served in a teapot and poured into small cups, from which each guest takes a sip. In the houses of rich people, however, the otoso is often served from a silver bottle. Then there are rice cakes of all sorts, and preserved fruits, and vegetables cooked in various ways and occasionally dishes of chicken or fish.

The afternoon is often spent in calling. On casual acquaintances a visiting card is left in the card receiver which is placed at the front entrance of every house, but the houses of intimate friends one always enters to wish the family "Omedeto" or New Year's greetings.

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A SNOW SCENE IN TOKYO

On almost every street corner and public square groups of young men and women congregate to play games. By far the most popular of these is "Hane tsaki," a sort of battledore and shuttlecock. A butterfly-like hane with three or four feathers of a small bird tied together at the top end of a stick one inch long, and a kernel of fruit at the bottom end, which serves as a weight, is thrown high in the air. It flutters like a bird, revolving swiftly like a top. The feathers hold the hane suspended in the air for a short time; it falls very slowly.

Each of the participators in the game holds in his right hand a hagoita, a small piece of board made into the shape of a mandolin. The one who is to keep the hane in the air strikes it with one side of the hagoita with a determined bang. Up it flies again, until it is another person's turn to keep it flying in the air. Anybody who fails to keep the hane in the air and allows it to fall upon the ground must be punished according to the code of the game—by beating him, or her for that matter, on the back with the hagoitas of all the rest of the players.

In the evening the houses are hung with lanterns and the night is made brilliant with fireworks. The stores remain closed from the first of January for three days and the spirit of celebration stays in the air for a week.

There is a very curious custom in Japan regarding the payment of bills. Goods are sold on credit extensively, and as sometimes happens in other countries, bills are not always paid promptly and the merchants have to employ collectors. Now according to custom in Japan, bills and money lent personally may be collected until midnight of December 31. With the dawn of New Year's Day they can be left unpaid until the end of the year comes around again. So the collectors strenuously search for debtors all through the night.

Women in Business

How to Succeed as a Dressmaker

By Mme. Marie Pierson

Mme. Pierson is one of the leading dressmakers of New Jersey and always has more work offered to her than her establishment can handle.

MME. PIERSON

Poets are born, not made, we are told. Such is not the case with dressmakers. With them, it is the making that counts. Success is seldom the result of a stroke of good luck; it is most frequently the reward of long and earnest endeavor. To succeed as a "contouriere" requires months of serious preparation.

Today, when there are so few professions which are not already overcrowded, it is well to remember that a good dressmaker is always in demand, and that as long as women are to be wooed and won, just so long will this profession flourish. It began in the Garden of Eden, when, with fig leaves for fabric, Eve made the first clothing, and in its development, the animal, vegetable and mineral kingdoms have all been called to yield to it their treasures. Those of us who follow it need never be ashamed of our trade.

Like everything else, dressmaking has its difficulties, but it is in establishing one's self that the chief perplexity arises. Especially is this the case when one is unknown and without capital. Yet I know from personal experience that this obstacle can be overcome, and so I am going to tell you a little of my own life and training, and of how I obtained my start.

I was born in Picardie, in the northern part of sunny France. My father was a teacher of mathematics and was very anxious to have one of his children follow this profession. I gladly complied with his wishes and studied it for some time. Unfortunately, at the age of sixteen, I was taken seriously ill with typhoid fever. The result of this long sickness was a temporary loss of memory, and fearing that this might occur again in the future, my father relinquished his cherished plans for my career, and decreed that I should be a dressmaker. I was greatly disappointed over this decision and cried bitterly, but girls in France never dream of disobeying their parents' mandates, and I was no exception to the rule.

For two years I studied with a dressmaker in my native town, after which I was sent to Paris, where my aunt had a large establishment. Here the artistic possibilities connected with sewing were revealed to me, and I learned to appreciate the esthetic side of dressmaking.

My aunt had been working for the court of Napoleon the Third, and although I went to her after the termination of the Franco-Prussian war, when the court was banished, there were still many noble ladies living in or near Paris who came to my aunt for their costumes. The grace and loveliness of these exquisite women produced a deep impression upon me, and my aunt taught me, through my work for them, the necessity of designing a gown, not chiefly according to the reigning fashion, but pre-eminently planned to suit the character and appearance of the individual wearer. This chief lesson of hers is perhaps the most important ideal that a dressmaker can follow, and one of which every woman should realize the importance.

When I reached womanhood, I married a young artist, a friend of my childhood. France did not appear to us, at that time, as a fruitful field for my husband's work, and we decided to emigrate to America. In preparation for this great step, I devoted much time to the study of English, and learned to read it fairly well.

Coming to the United States, we settled first in New York City. But expenses were heavy, and we decided, after careful comparison, that there was probably a greater future open to a dressmaker than to an artist when both were equally unknown strangers in a strange land.

In consequence, through the agency of a French newspaper, I secured a position as forewoman for a dressmaker in the surburban town of East Orange, New Jersey. However, the salary was not entirely satisfactory to me, as I was ambitious, and I soon determined to start in business for myself.

Certainly this was a hazardous undertaking for a young, inexperienced foreigner, especially one so ignorant of the manners and customs of this great nation; but although I was then unable even to converse in its language, I have never regretted my independent action.

My first step was to put a single advertisement in a newspaper, and through it I obtained a place to sew by the day. This led to other opportunities, as my work proved satisfactory. Before long, my patrons had increased so greatly that I felt I was justified in opening a modest place of my own. I ceased going out by the day, and sewed at home, and my work speaking for itself, I soon had enough given me to keep busy a force of girls.

But during this time it was not all smooth sailing. Though I was able to read English comparatively well, I was for a long time unable to speak it. My patrons and I had to communicate with one another by writing. I was not always understood and must have appeared stupid at times; but the ladies were patient and kind, and eventually I learned to speak your language. Now I am quite familiar with it, and at home in this glorious country, in which I have fared so well.

This, then, is the secret of such success as I have acquired—patient preparation and ability to please. Rome was not built in a day, nor is a profession acquired in a fortnight. But having once learned your business, I would say to each beginner: "Commence by making yourself known." Place your card in every shop that will permit you to do so; leave it at the women's clubs and mail one to every prominent lady.

In every way that you can do so with dignity make your name recognized. Then when customers come, give them of the best that is in you. Be careful of the details. Many a fine robe has been impaired and a dressmaker's reputation ruined by a slovenly disregard of finishing. Let the inside of a costume show as fastidious care as the outside shows exquisite fashion. But remember always to adapt the style to the wearer.

During the time that I was working in Paris one of our regular employers was the famous Countess of Segur. Each of her gowns was so well suited to her that I remember the comment of one of her ladyship's admirers that illustrates the fact I have just mentioned. On entering our place, and seeing a

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SNAP SHOTS *at* CELEBRITIES

A VERY tiny celebrity who made quite a stir in the world for a little while and had as many notices in the newspapers as a popular actress was only a small gray cat, but a cat that had certain strange experiences that never yet befell any other members of the feline tribe, for this famous pussy flew through the air for seventy-one and one-half hours and traveled in this manner over the broad Atlantic for one thousand and eight miles. This was the now famous Wellman airship cat Trent, which Melvin Vaniman, the engineer of the airship, took along for a mascot on the trip.

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VANIMAN AND THE CAT TRENT

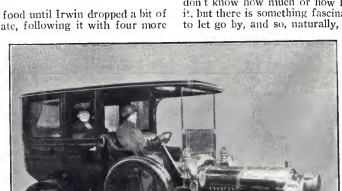
The cat's odd experiences began fifteen minutes after the America's voyage commenced, when Mr. Vaniman decided it would be very cruel to take her, and lowered her in a bag to a launch below, which, however, was unable to pick her up or to tell what was in the bag as it disappeared instantly in the fog. After that they hauled her back aboard, and she became a prophet of the foul weather periods. Mr. Vaniman says she always howled when bad times were ahead and slept quietly through the good sailing.

The cat spent her time alternating between the balloon car and the lifeboat. Saturday she was troubled, and Sunday she took things so badly that Navigator Simon covered her with a blanket in a hammock. That decided her on her first sleep.

Monday she refused all food until Irwin dropped a bit of biscuit, which she eagerly ate, following it with four more which the crew prepared for her. She rode quietly through Monday in the lifeboat, "washing her face in the sun," and on Tuesday morning was slipped into an air compartment in the boat for safe keeping during the launching of the lifeboat from the airship.

Once on board the Bermudan steamship Trent, which rescued the party, pussy was fished out of the air compartment of the lifeboat and was found to be sleeping peacefully. Since then she has been on exhibition several times and has been petted and made much of.

Miss Marie Dressler, the actress who is starring in "Tillie's Nightmare," has recently purchased her first automobile, which is run by a woman chauffeur. The actress explained that she has up to the present time had a little dread of automobiles, because she regarded men drivers as inclined to recklessness. But as soon as she heard that a woman had been licensed to be a chauffeur she sent for her and made a contract for her services. Miss Natalie White, the chauffeuse, is skilled in all the intricacies of her art and has passed the State examination and secured the right to drive a motor professionally in New York State.



MISS MARIE DRESSLER IN HER NEW MOTOR CAR DRIVEN BY A WOMAN CHAUFFEUR

Mrs. Kate Douglas Wiggin, whose popular play "Rebecca of Sunnybrook Farm" has been crowding a New York theater to its capacity all winter, is a very interesting personality. When she decided to make her famous book into a play she submitted it to Messrs. Klaw & Erlanger, and received from them, in due course, several friendly and facetious responses, which ran much as follows: "Several of us have read 'Rebecca,' your play, and we don't really know whether it is a play or only a delightful evening's entertainment. We don't know how much or how little money there may be in it, but there is something fascinating about it; it's too good to let go by, and so, naturally, we accepted it."

MRS. KATE DOUGLAS WIGGIN, AUTHOR OF "REBECCA OF SUNNYBROOK FARM"

Of the subsequent rehearsals Mrs. Wiggin once remarked: "I discovered at once that playwrights are of no importance whatever when it comes to rehearsals; they are merely necessary evils! Why, they cut out—very courteously, I confess—my most cherished scene of pathos, and clamored for 'fourteen laughs' in its place—or something to that effect!" she added, with a quick glance of merriment directed toward her listeners. "It would make a better story if the change had not improved the play; but that I am sure was only an accident!"

To think of Mrs. Wiggin is to see her

(*Continued on page 70*)

Training Our Children

We ask our readers to send in contributions for this department. Any mother's, father's, near relative's or teacher's experience in the training of a child may help some woman to solve a problem that is troubling her about her own child. Contributions accepted will be paid for at one half cent a word. They must not be over four hundred words in length. Unavailable contributions for this department cannot be returned. Address, Editor Children's Department, McCall's Magazine, New York City.

SELF-PITY

My husband and I have always endeavored to train our children to make light of bumps and bruises and all minor ills, for I have always felt self-pity was a potent cause of unhappiness and a grave affliction to fasten on a child. Whenever I catch myself thinking about how much I have to do, or worrying over this or that, I sit right down and make out a list of my blessings, and among the greatest of them is the self-reliance of my three children. When they stubbed their toes and fell down, instead of pitying them I always said, "Did the rug trip you up? Well, I'd show that old rug just how funny I thought it was. It's lots more fun to laugh than to cry."

A well-known writer once said that all depends on the point of view, and I have tried to teach my children to view each trivial happening as an amusing incident instead of a calamity. It has certainly made them a cheerful set of youngsters.

I read an article the other day which bears out the point I have been trying to make. It was related by a doctor and was about a little girl who had been brought up to ignore any small accidents. "When she tripped and bumped her head on a stair, she immediately examined the stair to see if it was dented, thus forgetting her own pain. When that girl grows to be a woman, the doctor said, she will never complain of pains in one side of her body shooting over to some other part where they have no business to go, and between which parts there is no connection. In other words, the child who is trained not to whimper over real pain, will not suffer from imaginary pain when she is older. That child, the doctor said, would never have hysteria, because hysteria centers in, and calls attention to, self as the important personage, and this girl's training was not in that direction."—E. M. R., Detroit, Mich.

CARE OF THE HAIR

I think it is important for every mother to teach her little girl to care for her own hair as young as possible. If a child is coaxed into the habit of giving her locks a hundred strokes with a stiff brush every morning and evening and braiding them loosely for bed the foundation for a future beautiful head of hair will be laid. Counting the strokes will lighten the task for her, and she will soon become accustomed to it and make it part of her daily toilet. Too many children are allowed to go to bed with their hair in a tousled condition, only to have it jerked and tangled hastily when schooltime comes round. Such a practice is disastrous to the nerves of a sensitive child and ruinous to the hair. Teach the little daughter to take care of her hair.—S. E. M., Waco, Texas.

A LOW, SWEET VOICE

Few mothers seem to realize what an effect over a child a low, sweet voice has. Don't scream at children or speak in sharp, cross tones. My sister-in-law never raises her voice and yet her children are some of the most obedient that I ever saw. A child is invariably soothed by gentle speech and irritated by harsh tones. When you read aloud to children watch your articulation and tone. This is good exercise for the reader and a means of culture, in more than one respect, for the child. Never rebuke in anger; keep quiet until you can speak sweetly and firmly. One point which English people notice is that our children call their messages from a distance, instead of going to the person and quietly waiting for an opportunity to speak. Shouting through the house is unpleasant and uncultured. A child should understand that it is not to break in upon conversation.—L. W., North Dakota.

MAKE A FRIEND OF YOUR DAUGHTER

Make a companion of your growing daughter. I want my daughter to feel that in her mother she has a real friend who truly sympathizes with her. To do this you must try to look at things from her point of view and then tactfully, very tactfully, guide her. My young daughter of sixteen has developed a fondness for novels. Now, healthy and well-written novels do no harm and often improve and cultivate the mind. I select books that I think will interest her and then daughter and I read and discuss them together, and truth to say what I started as a duty has become a pleasure. I enjoy it as thoroughly as any young girl. In many homes, when a girl begins to talk about her amusements, her friends and the hundred all-important things that fill her life, she is met by lack of sympathy and sometimes by ridicule. What is more natural than that this girl should gradually grow to keep her little aims and desires to herself? She will begin to seek her pleasures outside her own home, and to form friendships which her parents would strongly disapprove.—L. S. T., Germantown, Pa.

TELL THE TRUTH TO YOUR CHILDREN

by MRS. BURTON CHANCE

Author of "The Care of the Child," "Mother and Daughter," Etc.

"GIRLS, I am afraid I shall have to send Lotty away." Martha sat with folded hands, too greatly agitated to even open her sewing bag. A chorus of "Oh, Martha, why?" broke from us—we could hardly bring ourselves to face the doubts and perplexities that we knew would confront Martha's little family without Lotty. Martha's Lotty had been the envy of us all. She was a woman faithful and disinterested and had done more for our friend—whose nursery life was most strenuous—than it seemed possible one pair of hands could ever do.

"I have been fighting it off for over a year," continued Martha dejectedly, "and I am afraid it has come to a point now when I cannot stand it any longer. Lotty has no conception of the truth, girls, and I know her influence is bad for the boys. Let me tell you all about it, and then you can give me your advice—not that I'll follow it—for I fear my mind is already made up.

"The twins are seven, you know, and Jack is nearly five. Jill is too little to count. The boys want to know 'the why' for every single thing that happens. Joe and I feel that whatever else we leave undone, our boys must have their questions fearlessly and truthfully met. We value truth more than any characteristic. Lotty is as much with the boys as I am, and her influence just permeates our home. I feel it and know it only too well. She is a strong, dominating personality and her ideals are set up before my children every day. She is a good woman, honest, faithful and self-forgetting, but she simply has no idea of what it means to be truthful. I cannot help being driven to realize that I owe it to the children to remove from their daily lives the constant temptation her influence is to them to lower their standards of truthfulness. If my boys should grow up with a faulty perception of truth, a sliding-scale of moral values, I would never be able to hold up my head. I don't expect them to be rich, or great, or brilliant, but I *do* expect them to go out into the world with an absolutely undeviating sense of the truth. Their *yea must be yea, and their nay, nay.* Nothing else matters."

"But, Martha," interrupted Madeleine, almost impatiently, "what difference can it possibly make to them if their nurse chooses to honeycomb her speech with sweet fibs? You are making a mountain out of nothing, my dear. The boys will soon forget their nurse; they surely will not imitate her. And, what is more, who will *you* get any better? They are all the same."

"Perhaps I will have to be more with the children myself, Madeleine," said Martha patiently. I may dispense with the nurse altogether. I only wish I could make myself believe that the mountain I have made is imaginary. But,

Madeleine, I think children *are* influenced by their nurse, and I am sure that the little habits of thought they acquire in childhood are really never entirely overcome."

"Give us an example or two of what you mean, Martha dear," said Polly, taking her troubled friend's hand in hers.

"Well, I find, broadly speaking, that the children do not believe me now when I tell them that such a thing is or is not so. They must see with their own eyes before they will accept my word. This comes because of Lotty's habit of telling them untruths. For instance, if they ask for cake she will say, 'Sure I give ye the last bit yesterday. I swear to yez all that there hayent a crumb left.' (We all smiled for readily could we picture good-natured Lotty's discoursive fairschoods!) Now, don't you see how this shakes the children's idea of truth in its very foundations? When I tell them there are no more mint drops in a certain box, or that the last cake has been eaten, they have to see to believe. This is a serious fault for three little boys to begin life with—a hearty disbelief in the word of their elders.

"Then, when I came home from town the other day Jack rushed to meet me. His face suddenly fell and tears came into his eyes. I could see that he was terribly disappointed about something. I soon got him in my lap and drew out his little story. Lotty had told him that if he was perfectly good all the morning and helped her to gather strawberries, I was going to bring him a pretty express wagon out from town. Don't you see how false such a position is—the child's cooperation and work secured with no idea of fulfilling the offered promise? The child's ideas of right and wrong cannot develop healthily, can they? What Lotty *should* have said is something like this: 'Your mother asked me to pick some strawberries; come, be a big man and help me fill the basket,' or, 'There is cake, boys, plenty of it, but you have had your slice and cannot have any more until tomorrow.' This is the fair, honest way of it, and the way I want my boys to be treated. I want them to speak the truth, and to do this they must first have it spoken to them."

"Do you really think the boys show any ill effects from Lotty's fibbing?" Madeleine asked, still doubtful as to the true proportions of Martha's mountain.

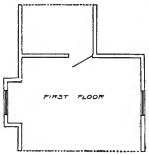
"Yes, I do," Martha answered promptly," and this is the very thing that brought me to the point of deciding to send Lotty away. I have noticed it in several little things. Only yesterday I asked George to amuse Jill while I took a short nap. Instinctively he followed Lotty's example. It would have been so easy to tell the child the simple truth. The story needed no emphasis or embellishment. Instead he said: 'Jill, mother is very sick. You mustn't go near her door. We can't make a bit of noise, she might die if we did. I think I hear the doctor's automobile coming now. Let's go and listen for it.'

"I heard the poor little frightened baby tip off to the nursery window. George was called by mother door into my room. He had not in the least realized that there was anything wrong in what he had said. He thought he had used a perfectly legitimate and rather clever way of securing

(*Continued on page 50*)

The House for Paper Dolls to Live In

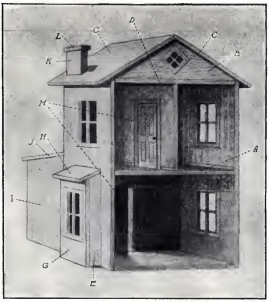
THIS month we are showing you just how to make an attractive house for your paper dolls. Next month we will give you some of the furniture to put in it and after that the different members of the doll family—



FIRST-FLOOR PLAN

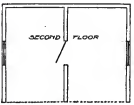
father, mother, children and even the dog and cat.

The house shown in the illustration can be made from wooden cracker or starch boxes. No stated size can be given because such boxes vary both in size and shape. The top of the box should first be taken off and a piece cut from one side for bay window, another from the opposite side for window and still another from the back for door into kitchen. The box should then be divided equally with piece marked A to form second floor. This space is again divided with space marked D after cut-out is made for door. If you have no board thin enough to use for this purpose very heavy cardboard will do.



THE DOLL MANSION COMPLETE

Two boards cut exactly like the shape in the diagram marked B should be nailed or glued on top of the house, front and back, to hold the roof C, which



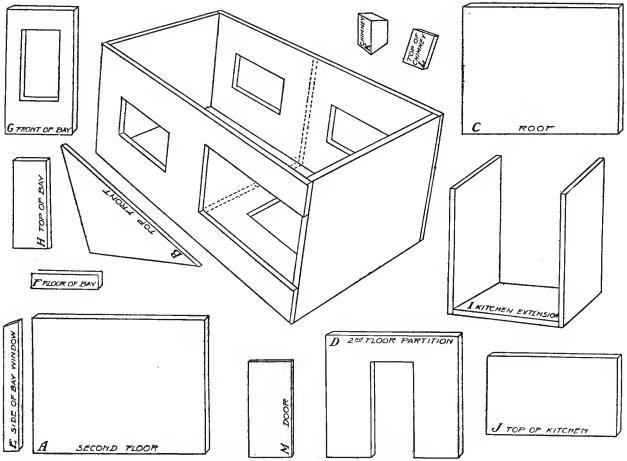
SECOND-FLOOR PLAN

is also in two pieces with bevel cut on one side of each to fit at the top. The chimney is made from a small block cut on one side to fit slant of roof.

The hay window is made by cutting two pieces like the diagram marked E, another marked G for front and a roof marked H and a small piece F for flooring. The kitchen extension (I) is made from smaller box with the top, bottom and back pieces taken off and the two sides cut to give the proper shape to roof.

The door of the kitchen and between the two rooms on

(Continued on page 85)



SECTIONS OF DOLL HOUSE MADE FROM BOXES

The Land of the Other Sides

By REBECCA

DEMING MOORE

MOLLY had the mumps. Now it is not pleasant to have the mumps, for you can't eat nice things and everyone smiles at your funny face. Molly was very cross indeed.

When Aunt Edith said to her, "Shut your eyes up tight and don't open them until I say 'open,'" she didn't even smile although she knew Aunt Edith was planning a surprise. And when Aunt Edith's "open" came at last, Molly merely sniffed and remarked, rather rudely, "Why, that's nothing but a paper doll."

THERE WAS A RED DRESS READY FOR MOLLY TO CUT OUT WITH HER SHARP SCISSORS

"But this isn't an ordinary paper doll," replied Aunt Edith. "She is going to take you for a long journey. She needs some clothes to travel in. What shall I make her first?"

"Oh, anything," returned Molly, languidly. "Well, perhaps you might make her a red jumper dress with straps across the front just like mine."

"Shut your eyes again," said Aunt Edith, going to work with her paints. When she said "open," there was a red dress ready for Molly to cut out with her sharp scissors.

"What next?" asked Aunt Edith.

"A red coat with black buttons," ordered Molly now rather interested.

"Just like this," said Aunt Edith in a few minutes.

"A red cap next and some furs," cried Molly, quite forgetting how cross she was.

"One thing at a time, my small niece. Here's the cap."

"Make white fluffy furs like mine."

So Aunt Edith made a big fluffy muff and a soft white collar while Molly kept her eyes tight shut.

"Make rubbers and gaiters so she won't get cold and have the mumps like me."

Aunt Edith obediently made shiny black rubbers and red gaiters. Then she announced: "Now Rose Red is ready to start on her journey, and perhaps she will let you go too."

Aunt Edith tucked Molly up comfortably on the couch, and putting paper doll Rose Red's hand in hers she said, "Good-by, my dears, I hope you will have a pleasant journey."

Molly did not remember what Rose Red said, but she soon realized that they were both traveling through the air, hand in hand.

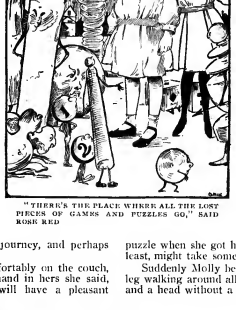
"I do believe we are in a soap bubble," exclaimed Molly, not at all surprised to find herself shrunk to just Rose Red's size. "What if it should burst!"

As a matter of fact, it did burst, just at that moment, but Molly was relieved to find that they kept on floating.

"Where are we going?" she inquired after a time.

"You know that I am a paper doll," her companion replied.

Molly did not like being called "silly," by a paper doll at that, so she kept silent for some time, determined to ask no more questions. As they floated along, a frightful noise broke the stillness. Nothing could be seen but a huge board fence, but a medley of noises, papa, mama, brr—brr—brr—choo choo, moo moo, cock-a-doodle-do and dozens of others filled the air.



"THERE'S THE PLACE WHERE ALL THE LOST PIECES OF GAMES AND PUZZLES GO," SAID ROSE RED

"The noises that dolls and toys make go there when they get out of order," volunteered Rose Red.

"Well, they seem in good order now anyway. Let's get away as quickly as possible," cried Molly. "What is that place over there?" forgetting her resolution not to ask questions.

But Rose Red, more gracious now, told her that the lost pages from books lived there. Molly wanted to stay and hunt for a page missing just in the most important part of a book she had been reading, but she did not yet feel sufficiently sure of Rose Red's good temper to ask any favors.

"There's the place where all the lost pieces of games and puzzles go," said Rose Red, pointing to a large enclosure where some very curious-looking objects were walking aimlessly about.

"How discontented they seem," remarked Molly.

"You see," exclaimed Rose Red, "they can't really take much comfort until their other parts get there, and they do get so tired waiting."

Molly mentally resolved to lose the rest of her cut up animal puzzle when she got home, so a few of the poor objects, at least, might take some comfort.

Suddenly Molly began to laugh. "Why, there's a doll's leg walking around all by itself, and a body without a head, and a head without a body and lots of queer things. And do look at those strange plants. They look just like dolls' eyes."

"You know how dolls' eyes fall in?" remarked Rose Red.

Molly knew only too well.

"All the lost eyes come here," went on Rose Red; "they are planted in the earth and these new ones come up."

Molly wished she could pick a new pair of blue ones for Claribel, her beautiful French doll, but Rose Red did not seem inclined to stop.

They were passing now through a beautiful forest of trees. Molly was beginning to wonder if they would ever reach their destination, when Rose Red announced, "Be on the

(Continued on page 61)

SUDDENLY MOLLY AND ROSE RED WERE SEIZED BY THE HANDS AND DRAWN INTO THE CIRCLE

NANCY CHATS WITH AUNT MATILDA

by Dorothy Tuke Priestman

The Question: What Are the Essential Points to Consider When Arranging a Room?

"How warm and cozy it is here," Nancy said, as she laid aside her gloves and sweater, and nestled before the big log fire in Aunt Matilda's living-room. "Somehow I feel more at ease here, Auntie, than I do at home. I wonder just why it is. There is some subtle charm your little home has that mine lacks. What is it, Auntie? I know you can tell me.

Aunt Matilda smiled into the eager upturned face of her niece sitting cross-legged before the roaring fire. "I think, dear," she said at last, "you have not yet grasped the art of room arrangement, nor have you given thought to the accessories of your room—to the finishing touches."

"I had thought of rearranging some of the rooms, but I have no ideas about the finishing touches. Tell me Auntie, what are the essential points to consider when arranging a room?"

"First and foremost, comfort and convenience. When placing chairs, you should try to place them just where you would wish to sit: one where a good light may be had for reading by day, and another conveniently placed for reading in the evening. There should be a chair by the fire, another, perhaps, beside your little work table. You see that is how my chairs are arranged, and yet I tried to place them so they would look well as a whole, and would not turn their backs on one another unsocially."

"I see, Auntie. You have hit the nail on the head as you always do. I understand now why I never cared to read in the parlor, it was always formal and uninviting. I have tables at the windows so I really couldn't easily have drawn one of those big chairs near enough to get a good light to read or sew by."

"It is not often possible to arrange the chairs so that they will always be just where they are wanted. So it is wise to plan so that the chairs that are apt to be most often moved are light enough to be easily drawn up. Wicker chairs are useful in a room for this reason."

Nancy gazed thoughtfully at the burning logs. "I am trying to think how I can change the furniture to make the rooms more pleasing. It seems to me that the room is a hard one to arrange because it is long and narrow."

"Yes, Nancy, you are quite right. Your room will not be so easy to arrange as a little square one such as this. But perhaps I can give you one or two suggestions, if you wish me to."

"Indeed I do, Auntie dear. I know so little, and I want very much to have the house comfortable and home-like. I shall be truly grateful for all the suggestions you will give me."

"In a long narrow room the object should be to place the furniture in such a way as to break up the room, and so take away from the severe lines. It is often well to strive to give a feeling of roundness to a room. I think the mistake in your room has been in placing all the pieces of furniture straight against the wall. You might let your piano stand out in the room. If you hang a pretty little silk curtain at the back it would serve as a screen. I think you would find such an arrangement better from a musical as well as decorative standpoint."

"I never liked singing into a wall," Nancy asserted. "I will certainly adopt that suggestion. What should be my next step?"

"Your sofa might be placed at right angles to the fireplace. I think that always gives a cozy effect. Then you could place the long table that now stands before the window directly back of the sofa. Have the lamp on the table and books and magazines. Then it will be a real pleasure to sit or lie on the sofa reading. Perhaps it will make the room too informal, and more like a library, but in my opinion formal rooms are seldom necessary. You do not need a reception room. A family room is what you need, and I am sure your father and brothers will welcome the change."

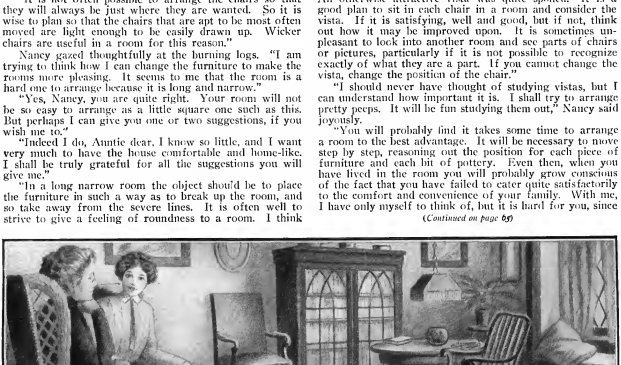
"Yes, indeed, they can hardly be induced to sit in the parlor. They either sit in the library or in the hall. They are very fond of the hall since we had it papered and fixed over."

"In arranging a room," Aunt Matilda continued, "it is important to study vistas, and to endeavor to make the various openings of a room frame a series of pictures. I remember once paying a call and noticing a piece of pottery in another room. It came just at the end of my line of vision, and was out of key with the room in which I sat. An otherwise attractive vista was quite spoiled. It is a good plan to sit in each chair in a room and consider the vista. If it is satisfying, well and good, but if not, think out how it may be improved upon. It is sometimes unpleasant to look into another room and see parts of chairs or pictures, particularly if it is not possible to recognize exactly of what they are a part. If you cannot change the vista, change the position of the chair."

"I should never have thought of studying vistas, but I can understand how important it is. I shall try to arrange pretty peeps. It will be fun studying them out," Nancy said joyously.

"You will probably find it takes some time to arrange a room to the best advantage. It will be necessary to move step by step, reasoning out the position for each piece of furniture and each bit of pottery. Even then, when you have lived in the room you will probably grow conscious of the fact that you have failed to cater quite satisfactorily to the comfort and convenience of your family. With me, I have only myself to think of, but it is hard for you, since

(*Continued on page 69*)



Silent Thoughts

(Tone Poem)

By A. KIMBALL

Andante con espressivo.

p mf f rit.

a tempo

p mf f Fine.

mf

mf 1. 2. sf

Meno mosso

p rit.

a tempo

p rit.

D.C. al Fine.

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The Thorn That Pricked the Flesh

By VIOLA ELTRUDE BUTTLES

THE pendulum of the big clock on the wall swung slowly back and forth, doling out the minutes in a lazy monotone. The little watch on Teacher's desk gave forth a tick, tick, tick, which tried to outdo the big clock in speed if not in volume. Teacher's heart was vibrating somewhere between the two speed limits for Teacher was angry.

Little Gladys Wood crouched down in her seat and looked at Teacher in wide-eyed wonder, for Teacher was not often angry. Indeed, she was usually so kind and good that nobody wanted to do anything bad, not even Billy Burns, who had averaged about three punishments a day from other teachers. But Teacher didn't punish; that is not with a stick or a strap or a ruler. If she had, Billie could have created mischief with a whoop of glee. He didn't care for whippings! Not he! That was something a girl might cry about, but for him—never!

"Why, if I got thrashed one day, I'd just have to do the same thing next day to show I ain't afraid of no kinds of lickin's. But when Teacher looks at me like she does and don't say nothin', only just looks and looks and looks—well, I'd rather she'd send me up to Principal to get a bang-up old floggin'!"

The Third Grade pupils wondered what had come over Teacher to make her cross. Somehow it was easy to do naughty things when she scolded, and yet—they wondered.

Teacher wondered too. Not why she was cross, however, but why the Third Grade pupils persisted in being naughty when they were usually so good. Hadn't Billie Burns knocked down a Second Grade boy and blackened his eye during the first recess? Hadn't she sent him to the Principal to receive a thrashing he hadn't had for a long time, and hadn't he come back to the room bent on mischief-making and with a look in his eye that boded no good for Teacher for many days to come?

"Why?" she asked herself.

Hadn't she seen numerous wads of paper shot back and forth across the room? Hadn't she scolded for it? And yet she knew it kept on when her back was turned.

"Why?"

Hadn't Jack Hunt put gum in Elizabeth Denky's hair? Hadn't Joe Dollins spilled ink on the floor and pulled Ellen Hanson's bair? Hadn't they whispered, whispered incessantly?

"Why? Why?" she asked fiercely. And the recitations! They were abominable! Grace Dent claimed that eight times six was sixty-four. Grace, who stood at the head of the class! And Harry Giddings volunteered that Argentina was the capital of Brazil, when no one else in the geography class had any thought whatsoever concerning it!

"YOU MAY STAND WHERE YOU ARE," TEACHER COMMANDED

Oh, what was the use when Harry failed her?

And "Why? Why? Why?" clamored her thoughts, but never once did Teacher permit her inner conscience to answer, "Yourself."

What a relief to her tired mind and body when the time for dismissal came. A half hour yet remained, and in that half hour Teacher thought her feelings must reach a climax. Some one must be the object of her wrath before the day closed. Some one—no matter which one. All were equally in need of a punishment, thought she.

Her sharp eye looked here and there over the sea of little faces. A little hand shot up out of the midst.

"Well?" demanded Teacher sharply.

"Please, may I borrow Tom Higgins' knife?"

"What for?"

"My pencil broke."

"Judith Hall, don't you know that you have no more need of a pencil today? It can be sharpened before school in the morning!"

"Yes, ma'am," meekly assented Judith.

Two minutes later a slight cough and shuffle of little feet warned Teacher that some one was trying to attract some one else's attention. Ah, here she could vent her pent-up wrath, for just as she looked around a piece of paper, folded about an inch square, skidded down the aisle near Tom Higgins' desk.

Before Tom could drop a pencil or shove a book carelessly off his desk in order to create an excuse for bending over in the aisle, Teacher announced in blood-curdling tones, "That note will remain where it is until Judith Hall brings it to me!"

Teacher glared at Judith, but Judith's head was bent low over a book, wondering if her little heart beat as loud in Teacher's ears as in her own.

"Judith Hall!"

"Yes, ma'm," half sobbingly came from the rear of the aisle, but Judith's head only sank lower and lower.

"Judith, bring that note to me at once!"

Judith dared not hesitate when Teacher emphasized the "at once" in that way.

Slowly she came forward, her chin sunk helplessly to her chest. Were her cheeks on fire and was her heart going to burst through somewhere? Oh, if that bit of paper were only safe in Tom's possession—anywhere but lying on the floor in Teacher's sight. But there it undoubtedly was—a little white blotch on the schoolroom floor, growing bigger and bigger and bigger as Judith looked at it.

(Continued on page 56)

The Care of House Plants in Winter

By EBEN E. REXFORD

Mr. Rexford is a well-known authority on gardening and kindred subjects

A STAND OF NARCISSUS AND FERNS

MANY amateur flower-growers fail to grow their house-plants successfully in winter simply because they give them the same treatment then that they give them in summer. While the fact is there should be as much difference in the treatment as there is in the two seasons.

In summer a good deal of water will be needed. In winter a comparatively small quantity will be sufficient. This for two reasons: Evaporation takes place slowly now, and most plants will not be making the vigorous growth characteristic of summer. Therefore, during the winter, be careful not to over-water. Keep in mind the only rule that can safely be laid down regarding watering, which is this: When the surface of the soil looks dry, apply water in sufficient quantities to moisten all the soil in the pot. The only way to be quite sure of this is to give so much that a little runs out through the drainage hole in the bottom of the pot. Then wait until the surface soil takes on a dry look again, before giving more.

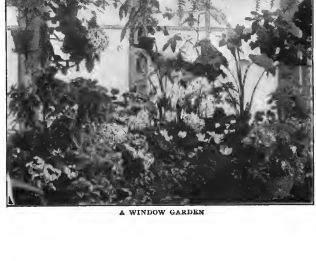
Most amateurs are under the impression that a fertilizer is needed if their plants fail to grow as they think they ought to, and they apply plant food of one kind or another in reckless fashion. Nine times out of ten the result is disastrous. No plant should be given rich food unless it is in active growth. If a plant is standing still, let it alone until it begins to grow. Then is the time to apply your fertilizer. Begin with small quantities, proportionate to the early growth of the plant, and increase the amount as development increases. But be careful about using too much. The only way to judge about this is to watch the effect on your plant. When its growth is strong and healthy, "let well enough alone," and be satisfied with that. A rapid growth almost invariably means a *weak* growth, from which there is pretty sure to be a reaction later on.

Right here is the place to say something about the kind of fertilizers to use. Perhaps the best all-around one is liquid made by leaching old cow manure. Put a quantity in a tub or barrel, and pour on enough water to cover it. When this water is the color of meat tea, it is in proper condition to apply to one's plants. It ought not to be used oftener than once a fortnight. Once a month will be often enough for some plants. Here, as in watering, one must watch the effect, and use his or her own judgment as to frequency and quantity.

But the liquid fertilizer spoken of above is only obtainable in the country or small villages. The best substitute for it that I have any knowledge of is fine bone meal. This should be dug into the soil about the roots of the plants in the proportion of a teaspoonful to a six-inch pot. Observe the effect, and be careful to not use enough fertilizer to *force* the plants to which it is applied.

All plants require fresh air in winter. More fail for want of it, I feel quite sure, than from any other cause. Make it a rule to open doors and windows in the rooms where plants are kept, on every pleasant day, letting out the foul air that has accumulated inside, and letting in air that is pure and fresh. Do this, and you will see sickly, feeble plants taking on new, healthy life, and growing and blooming as no plants ever do that are kept in hot, close rooms from whose air the oxygen has been exhausted by their human and vegetable occupants.

All plants require plenty of light, and most must have sunshine in order to bloom well. Ferns, asparagus, *plumosus nanus*, and *sprengeri*, *aspidistra*, *primula obconica*, Chinese primrose and a few of the begonias grown for their foliage rather than their flowers, do well in windows that are without sunlight. But geraniums, heliotropes, carnations, roses, and all plants having richly-colored flowers *must* have sunshine in order to prove satisfactory. Keep this in mind, and unless you can give them such exposure as they need do not attempt to grow them. Azaleas, callas, and Roman hyacinths do well in an east window where they receive a little of the morning sunshine. So do fuchsias of the winter-blooming class, like *speciosa*.



A WINDOW GARDEN

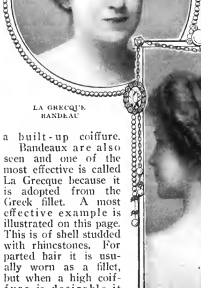
If plants are frozen, they should be removed to a *cool* room as soon as their condition is discovered, and showered with *cold* water. It is

(*Continued on page 58*)

Ornaments for the Hair

By ANDRE DUPONT

THE new hair ornaments that form the proper finish for all elaborate hairdressing and without which no evening coiffure is complete, are very artistic and graceful and in most cases extremely becoming. The simplest—but none the less *chic* for this reason—take the form of huge barrettes that support the coiffure. The prettiest are in buckle form. These are sometimes as large as three by five inches and are worn either underneath a coiffure protruding with great prominence at the back of the head, or in an upright position at the back in connection with a built-up coiffure.



LA GRECQUE'S BANDEAU

Bandeaux are also seen and one of the most effective is called La Grecque because it is adopted from the Greek fillet. A most effective example is illustrated on this page. This is of shell studded with rhinestones. For parted hair it is usually worn as a fillet, but when a high coiffure is desirable it makes an attractive bandeau, especially for evening dress, when curls are worn over the neck.

LA GRECQUE WORN AS A BARRETTE

Classic bands have been worn in the hair all summer but these were comparatively simple affairs compared to the new jeweled band which is positively the very latest thing from Paris. This is of soft satin in white and various light evening shades worked with mock jewels and spangles, turquoise, amethyst, topaz, pearls, etc.

JEWELED BAND FROM PARIS

Ribbon ornaments in becoming bow shapes, like the model shown in the illustration, and also in flat rosette effects, called this season the "boutonniére," are greatly liked by both young girls and youthful matrons. These ornaments are usually adorned by a jeweled spray or jeweled button of some kind to give them the glitter and sparkle so necessary to a really *chic* and becoming garniture for an evening coiffure.

SATIN BOW WITH JEWELED SPRAY

For older women there are combs or rhinestones or, more fashionable still, seed pearls, in tiara effects. Sometimes these tiaras are worn by young girls, but an ornament of this shape is in much better taste on a matron.

There never was a season when such a variety of entirely different hairdressings were in fashion at the same time, yet, truth to say, whether the hair is arranged high or low, parted or in soft pompadour, the whole effect must be massive—a mass of hair over the ears, at the back of the neck, on the crown of the head or well up over the forehead.

Puffs are still much worn in New York, but appear to be gradually giving way to clusters of curls. The latter are employed in practically the same manner as the puffs, and are also subjected to as many different styles of arrangement.

The stiff Marcel wave is entirely out of fashion, but as straight hair is very hard to manage and is rather apt to be unbecoming to most women, the best dressed women have taken to the water wave, which gives a very natural, lightly waved effect to the hair. It is a secret of the best hairdressers and is produced in this way: The hair is shampooed and dried over tissue paper. Half a dozen rolls of soft white paper will do for blonde hair. Brown hair takes a better tone if the paper be yellow, while jet black hair should have soft black tissue paper or tissue of the darkest grade obtainable.

BUCKLE BARRETTE

The hair, which has been scented and partly dried, is parted off and rolled over the big soft rolls of tissue. A pompadour is made in front and a big roll of paper is pinned at each side of the head and the hair is rolled over it so as to lift it off the ears. The same process is followed in the back.

If the hair is habitually worn low the rolls of paper are pinned low. Otherwise they are secured at about medium height and the hair is rolled over them. Then the hair is dried.

The paper rolls should be very long to allow ventilation, and the hair should be treated to hot-air drying if possible. Heat from gas logs can be utilized. Some women place a pillow in front of the gas logs and lie there while the hair dries quickly from the heat. Hot towels are always good as hair dryers if one has no quicker method.

The Care of the Face

By MRS. C. C. MITCHELL

Questions for this department will be answered under direction of Mrs. Mitchell if they are addressed to the Beauty and Hygiene Department, McCall's Magazine, and a stamped and self-addressed envelope is enclosed for reply.

MRS. C. C. MITCHELL, THE WELL-KNOWN BEAUTY EXPERT OF NEW YORK AND BOSTON, WHO CONDUCTS THIS DEPARTMENT

DID you ever lose sight of a friend or acquaintance and meet her again perhaps after six months or a year transformed almost beyond recognition? From an unhealthy, plain-looking woman—perhaps too fat, perhaps too thin, it matters little which—she has changed so greatly for the better that you hardly know her, she is so fresh and healthy looking. Her skin is clear, wrinkles have disappeared, her figure is more symmetrical and her hair looks glossy and well cared for. And if you ask, as diplomatically as may be, what caused the change, she will tell you that it is due to care of her health and of the face and scalp. Now, a like improvement is within the power of almost any woman who cares to take the time and trouble.

It is not a question of expense either, for most of the treatments can be easily managed at home. In the strenuous life that most women lead, either in the home or the business world, lines and wrinkles come quickly even to young faces. A few minutes' massage each day will do much to remove lines and facial blemishes, or even treating the face for fifteen minutes or so once or twice a week will help stay the lines of fatigue.

STEAMING THE FACE WITH A FOLDED TOWEL

The first point to take up on the care of the face is thorough cleanliness. This cannot be accomplished by just washing; water alone will not thoroughly cleanse the pores of the skin; this is best brought about by steaming the face. Pour hot water into a bowl and in this dip a Turkish towel or big wash cloth folded several times to make a large square that will just cover the whole face. Dip this cloth in water, wring out quite thoroughly and before applying test it on the chest to see if the skin can stand the heat. Then apply gradually, not slapping on all at once but gradually as the face can stand it, being very careful not to use it too hot at first. Apply this hot folded towel to the face three times. The face is now ready for massaging; for this an aromatic almond lotion is excellent. This can be made as follows: Oil of sweet almonds, 3 ounces; oil of bitter almonds, 10 drams; balsam of tolu, 2 drams; benzoin, 2 drams; essence of lemon, 2 drops; essence of cajuput, 2 drops. The resins are powdered and triturated in the oils; keep at a gentle heat for twenty-four hours, then decant and add the essential oils.

All massage to be beneficial should be in an upward and circular direction. Begin first with the forehead. Liberally anoint the fingertips with the lotion. Place the fingertips of both hands at the center of the forehead, where the wrinkles caused by frowning or deep thought form, and rub the cream in with a circular movement for one or two minutes. Then proceed with the circular loop-like movement, first across one side of the forehead and then the other.

When the forehead is in a warm glow, pass to the temples and describe circles there as at the center of the forehead with an upward and outward rotary movement, holding the skin firm at the outer corner of the eye with the other hand. The fingers must always be well greased, that the movements may be easy and no creases be formed, but the touch must always be firm. This is very important. Quite some pressure may be exerted on the forehead and temples. Next treat the skin beneath the eyes, beginning at the inner corner and proceeding with an outward pull to the outer corner. Of course, each of the movements is executed several times. Massage near the eyes must be extremely gentle and light, the fingers barely touching the skin, as these muscles are very delicately formed. Next give attention to the line which runs from the nose to the mouth, massaging over it in circles, then up along the side of the nose to the inner corner of the eye. The cheeks can stand more pressure. Proceed in circles and loops. The corners of the mouth require attention next, and the movement here is in rather small, backward-turning circles. The cheek in front of the ear comes in for a good, vigorous massage, as that will help fill out hollows. Higher up, just below the temples, is another spot requiring good rubbing, as the largest cheek muscle is here attached to the bone, and massage strengthens the ligatures and makes the muscles firm. Massage each side of upper lip under each nostril, on the center and then on the side of the chin, under the corners of the mouth; along the edge of the jaw from chin to the ear, always in circles and loops. The same movement directly under the chin and jaw, when vigorously executed, will work away a double chin. The front of the neck at each side of the larynx is next massaged, the circles being continued around to the back of the neck. The circular movement may be used to develop chest, arms or any other part of the body.

The lotion should be worked into the face three separate times by massage. After the lotion has been applied as directed a good cold cream should then be used to soften the skin. An

(Con. on page 73)

GIVING TONE BY AN ICE BATH

Mourning

By MRS. HARTWELL

MOURNING millinery has undergone a great change of late years and is much less conventional than it used to be. Not so long ago, if a widow, no matter what her age, dared to appear in anything but the time-honored bonnet and long veil, she made herself the subject of unkind criticism. But times change and we with them. Nowadays she can wear almost any shape that she pleases, always provided it is dull black and made of certain materials.

The widow of today does not consider it necessary to veil her face with crêpe, as was once the fashion. Crêpe edged net or nun's-veiling veils are used when desired. It is considered smart to drape the veil a little to one side, the left usually, and this can be drawn over the shoulder if preferred.

The mourning hat permits of greater license. In these days of facings, crêpe and nun's-veiling or silk can be pleasingly combined.

Formerly if a woman in mourning wished to wear a veil, she must wear a bonnet. Veils were not draped on anything else. Now they are worn on any kind of hat. Turbans, or hats with brims, or bonnets, for those who prefer them, of any reasonable size or shape, are all in style and good taste, providing they are becoming and suitable. A large hat with a veil draped on it, of course, looks more dressy than a turban or bonnet, partly on account of the shape itself. Turbans come in all sizes, and are generally the best style to purchase if a veil is to be worn.

Veils are seen in a great variety of styles, materials and shapes. For heavy first mourning one may wear a veil entirely of crêpe or silk nun's-veiling, or grenadine or Brussels net, or any of the last three materials may be bordered with crêpe, if preferred. The long crêpe veils, though worn occasionally, are not popular. They are expensive and very trying to wear. The weight of the veil has a tendency to draw the head backward, and this in time proves wearisome.

MOURNING HAT AND VEIL AND CRÊPE-TRIMMED SILK SCARF

Fashions

BURDEN

Widows still wear the double veils, but more often veils are single, and seldom measure over a yard by three-quarters, and quite frequently they are smaller. They are draped from the crown of the bonnet, as simply as possible to have them hang gracefully. Veils intended to be worn on large hats are very frequently made of net, and are long and narrow in shape, some of them measuring a yard and a half in length by not more than eighteen inches in width. To make these veils hang gracefully is quite an art. Sometimes the center is gathered into two rosette-like clusters, placed two or three inches apart on the back of the hat, on the lower part of the crown. The long ends are allowed to fall over the brim and down over the shoulders.

Mourning hats to be in good taste should be simply trimmed, though the materials may be rich in quality and elaborate in workmanship. Ornaments are very sparingly used and should always be of dull-finished jet or enamel or should be crêpe-covered. In materials for trimming, use only the waterproofed varieties. They begin with crêpe for deep mourning, and are followed by chiffon, crêpe-chiffon, malines, dull taffeta and uncut velvet. The latter should not be used very profusely, however. Felt may be used also. The selections in the way of trimming accessories, such as wings, quills, coque-feathers and flowers, must be of the dull finish. Roses made of ribbon or silk combine very beautifully with the dull effects and are exceedingly durable. The trimming should be compact, and, above all things, put on in a neat and careful manner.

Crêpe is now prepared in three qualities or rather in three kinds of finish, the soft, half-soft and stiff variety. The two former are easily handled and make a rich drapery effect when used in large spaces, while the latter is used for folds and bands, for which purpose it is more practical and suitable.

SILK HAT TRIMMED WITH DRAPED BOWS AND AIGRETTES

HAT TRIMMED WITH CORDS

DRESSY HAT TRIMMED WITH BLACK OSPREY FEATHERS

Other suitable materials for mourning wear are nun's-veiling, crêpe de Chine, silk grenadine, chiffon, taffeta, velvet, broadcloth, poplin and the serges. Perhaps the most serviceable and economical of these for general wear is the serge. Mourning serge differs from the ordinary serge only in its dye, which must be jet black instead of a blue or green black.

To get the most satisfactory results in crêpe, both in dressmaking and millinery, it is imperative that it shall be made right side out. There is such little difference that it is hardly distinguishable to the inexperienced eye. In order to get the right side out in each piece, it would be well to make a mark of some kind in several places before the material is cut. First, ascertain which is the right side by laying the crêpe flat on a table with one selvage parallel to the edge of the table; the crinkle should then run from the left hand toward the right. Make several marks with fine white thread along at intervals and then after the material is cut into the different pieces, there will be little or no difficulty in putting them together so that the same side will be out in each piece. All goods except crêpe are cut on the bias for folds, cords or bands. Crêpe is usually cut across the width from selvage to selvage in order that the crinkles may run bias. If cut on the bias the crinkle would run straight across.

A FRENCH HAT TRIMMED WITH A HUGE BOW

CONVENTIONAL STYLE AND CREPE TURBAN WORN BY YOUNG OF OLD

Dull jet or enamel jewelry is invariably worn for deep mourning. Brooches, belt buckles and long neck chains for lorgnette or watch are about all that is really necessary.

With the elaborate hairdressing which is so much in fashion at the present time, nearly all kinds of hair ornaments are worn, but they should be of dull jet beads or cut jet, etc.

A small jet back comb is very pretty and can be becomingly worn by both dark and fair women, although it is particularly attractive in fair hair. Of course, if a comb of this sort is worn the barrette should also be of jet, for to be in good taste barrette and comb should invariably match and be as nearly of the same design as possible.

Pretty Hats for Little Folks

The small, round hat that is almost bonnet shape is decidedly the most popular chapeau for children's wear this season. For midwinter extremely smart models are made in fur, preferably white fur. Two exceedingly pretty examples of this style are shown in the illustrations at the foot of the page. The one on the left is all white. It is trimmed and faced with quillings of lustrous ivory-tinted satin ribbon and fastens under the chin with bows of the same wide ribbon.

Facing this is another dear little hat of white fur, but this time a touch of color is introduced in the flat bow that trims the front and the wide strings. These are of a very soft pastel shade of pink. The fancy button-like ornaments on the hat are of dull gilt.

The third hat on the page is a picture shape of a very light-gray felt. The crown is swathed in soft folds of pink chiffon, while at the right side is a big bunch of ribbon violets in a lovely shade of pinkish lavender.

Many of the hats that are now being designed by milliners who make a specialty of catering to little folks are decidedly elaborate. Fur edges are featured and there is considerable lace worn, usually in pleated frills. Miniature wreaths of roses and other flowers made from soft ribbon are much in evidence; these, while in clearer tones than those used on women's hats, are used in several colors in one cluster or wreath.

The fancy for Persian trimmings is seen in children's millinery and so is the tapestry idea, in bright colors, but in small designs.

Modes of the Moment in Paris

By Mme. Leontine Salignac

FROCK SHOWING THE OBI GIRDLE. MODEL FROM SOLOVICCI, PARIS

NEVER were frocks so fascinating in their infinite variety. Every day, every hour almost, the great coutouriers of the rue de La Paix, the Place Vendome and adjoining streets and squares are bringing out striking designs, and some new mode that will set society agog is born well-nigh in the twinkling of an eye.

Perhaps the greatest novelty is the frock with the Japanese obi sash or girdle.

This girdle slightly shortens the waistline, and this shortening is pronounced among many of the most striking models. The popular line in most of the Paris houses seems to be about an inch above the normal waistline, Poiret, to be sure, has gone in for exaggerated Directoire and Empire lines, waists just under the arms, very narrow skirts, etc.; but Poiret is a law unto himself and prides himself upon the bizarre and extreme character of his ideas.

The bodices which accompany many of the dresses at Laferriere's, Callot's, Alice Blum's, Doucet's and other houses are of various types. Some of them have fichus, others deep neck frills falling from the round neck in Pierrot fashion, still others have deep collars. On some the bib and draped styles are seen. While many of these bodices are of a complicated cut, the effect is usually rather simple.

Bead embroideries, which were in great favor in Paris throughout the summer, seem to be coming into their own again this winter. Crystal, gold, silver, steel, jet, pearl, porcelain and wooden beads are all used and often mingled.

The newest thing in over-blouses, or jumpers, to use the common name, is of chiffon embroidered in beads of mingled bright colors, a somewhat barbaric color scheme, but very effective in small quantity.

One exclusive shop shows a beautiful line of these blouses made up in black and white with the embroidery of gay-hued wooden beads sewed on by bright-lined silks and of glass or crystal beads in harmonizing colors. This embroidery narrowly borders the short kimono sleeve and the neck and expands into a decoration in the bust.

The upper part of all dressy costumes is very transparent, revealing the arms and the shoulders to the bust. As a rule, these are elaborately trimmed, jeweled trimmings, spangles, gold and silver laces, metal embroideries and heavy jet ornaments being employed. In some cases heavy jet or colored tunics encase the figure in a close outline. These are made of beaded tulle, real laces and wonderfully embroidered chiffons and metal transparencies; fur is used as a garniture.

Doucet makes much use of the short tunic, many examples of which are in wonderful colorings. In the collection tunics of bead embroideries, Egyptian patterns in silk, also Turkish, Chinese, and Japanese designs and colorings are found in great variety of designs.

EVENING FROCK OF BEADED NET WITH NOVEL FUR TRIMMINGS, FROM LAFERRIERE

STREET COSTUME OF BROCADED VELVET TRIMMED WITH FUR. FROM BECHOFF-DAVID

Evening wraps are very lovely made of beaded lace or net laid over lustrous satins. They often have a deep hem of the satin and a large collar as well.

Of the beautiful fur wraps shown for evening use many are in a combination of two furs—black and white. The half-and-half idea prevails to a very considerable extent in furs, the upper half of the wrap being of one kind of fur and the lower of another.

In small furs, black and white are often combined. Handsome sets are made from black and white fox skins, one of each color forming the neck piece and the muff.

In street costumes everything in the least chic is of velvet. Plain velvets are used and beautiful designs in brocaded velvets, the kind of stuff that in days gone by perhaps covered the drawing-room furniture. This makes up into the most fascinating of frocks and coats, and when heavily trimmed with fur is quite the handsomest material of the season. Bechoff-David creates of this fabric the most luxurious of walking gowns and also evening cloaks that are the very epitome of winter luxury. On many of these models tassels are most effectively used.

Midwinter Millinery

By MME. K. HENESEY

MME. HENESEY, THE WELL-KNOWN FIFTH AVENUE MILLINER, WHO CONDUCTS THIS DEPARTMENT

HATS are delightful this season. There is such a wide variety of shapes and sizes to select from that even the most exacting of women can find something to suit her fancy. But to be well dressed, to be really chic, it is necessary to know just how to wear a hat, for the most artistic, the most piquant of the milliner's creations are spoiled if not properly adjusted. Almost without exception the new hats are worn low on the head and extend well over the forehead.

It is difficult to say which is the most favored, the big picture hat of velvet or satin or the high draped turbans. Many interesting models are fur-trimmed, some of them being en suite with muff and scarf; and all authorities unite in prophesying a winter of fur, velvet and satin. The materials and colorings of the new millinery are wonderfully lovely.

The group of hats shown on this page illustrates the style tendencies of the season. At the upper right-hand corner is one of the new velvet picture hats that is so extremely becoming to most women. Worn beneath this is the Parisian theater cap in the form of a distractingly pretty ruffle of lace softly resting on the hair. In the illustration just below the cap is shown as it looks when the hat is removed at the theater or opera. This theater cap was invented originally by Carlier of Paris, but was found so exceedingly pretty and coquettish that it soon made its way to this country.

Almost every hat one sees nowadays has a touch of fur somewhere about it. Fur, velvet and tapestry is an extremely fashionable combination. The large turban shown in the center at the foot of the page is of tapestry trimmed with a band of sable. En suite with this hat are a dainty little necklet of fur, velvet and tapestry and a large muff.

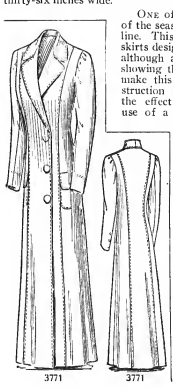
(Continued on page 77)

The Newest Coat and a Modish Skirt

No. 3765—7 sizes, 22 to 34 inches waist measure.

No. 3765 (15 cents).—The woman in search of a well-cut eleven-gored skirt can make no better selection than the model here shown. It has all the newest and best-liked features—the straight, narrow lines, the slightly raised waistline, and the habit-style closing. If a more conventional style is preferred the regulation waistline and inverted pleat closing may be used. The finish may be in round or shorter length. There is practically no material unsuited to the development of this design. Serge, cashmere, broadcloth, cheviot, Scotch tweed and henrietta are all suitable fabrics. The pattern is cut in seven sizes, from twenty-two to thirty-four inches waist measure. The twenty-six size requires four and one-eighth yards of material thirty-six inches wide. At the lower edge this skirt measures two and seven-eighths yards—a width which allows perfect freedom in walking.

No. 3771 (15 cents).—If the short coat has become the fashion in coat suits the long coats are none the less popular for separate wear. It is certain that no separate wrap is more convenient or universally becoming, and while it is true that these long coats have always been more or less worn, they have never, until this season, been considered really fashionable. Of all the models seen none seems to have found the favor of the semi-fitting style here illustrated. This popularity is probably due to the extremely graceful lines which it gives the wearer. There are two closings provided for in this model—one with the notched collar and deep rolling revers and the other with the snugly fitting neck closing. The making of this coat presents no difficulties whatever and may be safely attempted by the most inexperienced sewer. There is quite a list of materials particularly suited to the development of these coats. Among others are cheviot, English suiting, ratine, basket weave and the new double-faced material—a fabric which seemingly has been introduced for this particular purpose. Most of this material is in dark colors with the reverse side showing either a plain bright color, a shepherd's check or a Scotch plaid. For the coat here pictured Scotch tweed was used and the collar and cuffs fashioned of velvet. This pattern can be obtained in eight sizes, from thirty-two to forty-six inches bust measure. The thirty-six size will require six yards of material thirty-six inches wide.



3771 3771

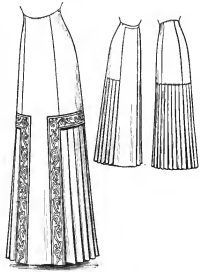
One of the most becoming style features of the season is the new slightly-raised waistline. This feature is seen most frequently in skirts designed for wear with separate waists, although a few of the newer costumes are showing this feature. It is not necessary to make this higher waistline a point of construction in the making of a costume, as the effect can be easily gained with the use of a deep girdle. This girdle should be crushed or laid in pleats and should extend from about a half inch below the regulation waistline to two inches or more above what would be the upper edge of a belt of ordinary width.

This raised waistline should not be confused with the Empire effect of a few seasons ago. The Empire waistline began at a point slightly below the bust and sloped upward almost to the shoulder line in the back—it was, in reality, scarcely more than a deep, shaped yoke. From this Empire waistline the skirt fell almost straight and made no pretense of following the curves of the figure. In its reincarnated form the waistline is placed no higher from the belt line in the front than in the back, and the skirt is made to fit snugly in to the figure.

3771, Ladies' Coat

An Attractive Skirt and a Smart Suit

No. 3787 (15 cents).—Here is illustrated a skirt of charming and distinctive style. The arrangement of the deep straight pleated flounce and trimming-band are features sure to please. The upper portion is made in five gores and the closing is effected in the popular habit style. Both the slightly-raised and regulation waistlines are provided for, and the finish may be in round or shorter length as desired. This skirt was very striking fashioned of smoke-colored broadcloth with the trimming-band heavily braided with pearl-gray rat-tail braid. For this braiding, as shown here in the larger view, McCall Transfer Pattern No. **12**, was used. Serge, cashmere, voile, challie, silk or satin would be excellent materials for this skirt. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Five and one-half yards of thirty-six-inch width material will be required for the twenty-six size. At the lower edge, with the pleats drawn out, this skirt measures four and one-eighth yards.



No. 3787—6 sizes, 22 to 32 inches waist measure.

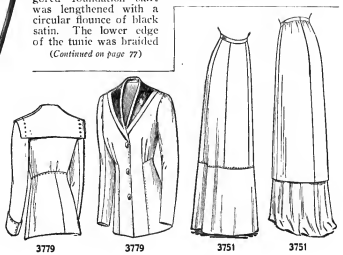
No. 3779 (15 cents).—This season has witnessed the introduction of an unusual number of short, fancy coat designs. These little coats are fashioned mostly of the softer woolen fabrics, silk and satin. Satin seems to be an especially favored material for their development, and is used either for the entire garment or as a trimming. The coat illustrated here was made of royal-blue cashmere with the collar and cuffs inlaid with black satin. It was worn with skirt No. 3751—the two garments making a very smart little coat suit. There are two features about this coat that deserve special attention. It has the popular sailor collar and the slightly-raised waistline. There should be no hesitancy in attempting the construction of this coat—it is extremely simple. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size will require three yards of material thirty-six inches wide.

No. 3751 (15 cents).—Here is shown a tunic skirt of especially pleasing style. The popularity of this type of skirt has not diminished with the approach of the cold weather, and it is certain that they will be worn throughout the winter and spring. In the design offered here the season's most popular features are attractively combined—it has the straight, narrow lines yet is by no means extreme. As shown here it formed part of a very smart little coat suit. The coat used was No. 3779 and the material royal-blue cashmere. The tunic was fashioned of the cashmere and the seven-gored foundation skirt was lengthened with a circular flounce of black satin. The lower edge of the tunic was braided

(*Continued on page 77*)

3779, Ladies' Coat

3751, Ladies' Tunic Skirt



3779 3779 3751 3751

A Smart and Serviceable Coat Suit

3505, Coat Suit

No. 3505 (15 cents).—This illustration shows one of the most stylish, yet practical, coat suits of the season. It has all the most desirable features and is sure to please the woman in search of a suit of good lines and serviceable design. The coat may be made in either of two lengths, and the skirt model provides for both the round and shorter length finish. For this suit, as pictured here, raisin-colored broadcloth was used, the collar fashioned of velvet in a darker harmonizing shade and the closing effected with three large cloth-covered buttons. The design of this suit follows the straight, narrow lines of the season and preserves the popular slender silhouette. The seven-gored pleated skirt hugs the figure snugly yet is by no means extreme—it can be worn with perfect comfort. There is hardly one of the wooden fabrics unsuited to the development of this model, Vicuna, English suiting, basket-weave, cheviot, serge, ratine or Scotch tweed would be quite appropriate. The pattern is obtainable in seven sizes, from thirty-two to forty-four inches bust measure. The thirty-six size will require seven and one-eighth yards of material forty-four inches wide. At the lower edge, with the pleats drawn out, the skirt measures four and one-eighth yards.

No. 3788 (15 cents).—The woman in search of a maternity skirt of good lines and practical construction can make no better selection than the garment illustrated here. It is in ten gores, with a side pleat arranged at each seam. These pleats may be stitched to any desired depth. Any of the lighter weight or softer woolen materials would be suitable for the development of this model. Serge, cashmere, challie, lansdowne, brilliantine or broadcloth would be excellent fabrics to use. The pattern can be had in seven sizes, from twenty-two to thirty-four inches waist measure. Size twenty-six will require five and seven-eighths yards of material thirty-six inches wide. At the lower edge, with the pleats drawn out, this skirt measures three and three-quarter yards.

No. 3788—7 sizes, 22 to 34 inches waist measure.

Fur trimming is very popular this season. It is seen mostly on garments designed for formal occasions, although a number of street and afternoon costumes have shown its use. There is no especially favored skin. Sealskin, marten, Persian lamb and black fox are widely used. Then there are skunk, raccoon, opossum and the lovely Russian sable, of which one never seems to tire—in fact fashion has not set its ban on any particular fur.

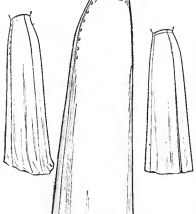
The muff is a dress accessory which has received special attention this winter. They are seen in every conceivable size and shape—in fact the modistes and furriers seem to have exhausted every possible idea of development. The list of materials used is practically limitless. Satin, tapestry, brocade, velvet, silk, broadcloth, chiffon and lace are some of the materials used. They are small and large, square, oblong and round, simple or elaborate just according to one's fancy. One much-admired muff was made of pale-blue satin. It was oblong but the hand openings were on the sides instead of the ends, as is usually the case. Several rows of fine shirring were placed at each end and in the center. Each side of this shirring was edged with a frill of écru Vicy lace and a band of ermine. The reversal of the hand openings was in itself enough to attract attention, but when a silken cord (which was concealed in a fold) was pulled the muff was transformed into a charming opera bag. Some of these new muffs are worn with wide stole-like scarfs of the same material. One particularly fetching set illustrated an example of the many uses to which tapestry is being put. The muff was in pillow style—large and oblong—of gobelin-blue tapestry and simply trimmed with wide bands of skunk. The scarf was about nine inches wide and edged with fur. Marabout is another trimming seen frequently in combination with tapestry. Muffs and scarfs made entirely of marabout are also considered fashionable.

3505

A Suit and Skirt of Good Style

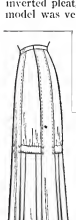
No. 3711 (15 cents).—This smart little coat, combined with skirt No. 3781, completes a coat suit of striking style. White broadcloth was the material used for this costume, and the coat trimming consisted of the prettily-shaped sailor collar of navy velvet and a band of velvet on the sleeves. The manner in which the new style features are introduced in this coat is certain to make it a popular design. The outline of the sailor collar adds an original and distinctive touch, and the arrangement of pleats at the vents in the back is another point that will be well liked. There is no reason why any woman should hesitate making a garment of this description—its construction is very simple. There is a wide range of materials suitable for the development of this coat. Basket-weave, serge, vienna, cheviot or any of the English mixtures would be appropriate. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size will require three and three-eighths yards of material thirty-six inches wide.

No. 3781 (15 cents).—A skirt design of exceptional beauty is here illustrated. This skirt, worn with coat No. 3711, formed part of a coat suit of particularly pleasing style. For the development of this costume white broadcloth was used and trimmed with navy velvet. This skirt is cut in eight gores, four of the gores being lengthened by a box-pleated insert and the center-back gore is arranged in panel style to effect the popular flat back. The closing is made at the left side-back seam. Both the round and shorter lengths have been provided for in this design. Any of the lighter weight or softer weave woolens, as well as silk or satin, might be used for developing this skirt. Poplin, brilliantine, serge, cashmere, henrietta, lansdowne, basket-weave, voile—any of these materials would be suitable. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. For the twenty-six size will be required five yards of material thirty-six inches wide. At the lower edge with the pleats drawn out the skirt in sweep length measures three and three-quarter yards.



No. 3785—6 sizes, 22 to 32 inches waist measure.

No. 3785 (15 cents).—Here is illustrated one of the smartest and best-liked skirt models of the season. It offers several possibilities in construction—the waistline may be slightly raised or regulation, the closing in the center-back may be arranged in habit style or with an inverted pleat, and the length may be in round or sweep finish. This model was very effective fashioned of mustard-colored diagonal cloth. Velvet, corduroy, cheviot, cashmere, henrietta, mohair, vicuna or basket-weave would also be splendid materials for the development of this design. While the straight lines, so popular this season, have been retained in the designing of this skirt it will be found to be of sufficient width to allow perfect freedom in walking. If fashioned of silk or satin this skirt would be an excellent model to use as a foundation skirt. A tunic or overdress of any soft material could be worn over it. When developed for a separate skirt, buttons placed along the side seams would make an attractive trimming. These buttons could extend either to the depth of the placket opening or the lower edge. The pattern is obtainable in six sizes, from twenty-two to thirty-two inches waist measure. For the twenty-six size will be required three and five-eighths yards of material thirty-six inches wide. At the lower edge this skirt measures two and three-quarter yards.



3781

3711

3711

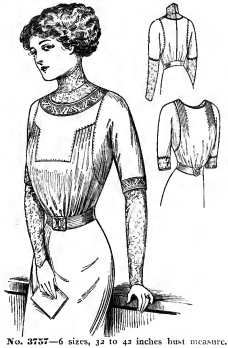
3711
Ladies' Coat

3781
Ladies' Eight-Gored Skirt

Charming Waists for Formal Wear

(See Illustration on Opposite Page)

No. 3757 (15 cents).—For a waist of simple but attractive design one could not go wrong in selecting this model. It has the popular body-and-sleeve-in-one idea attractively introduced as well as the fashionable bolero outline. The use of the applied yoke is optional and the model provides for both high and open neck, and full-length and shorter sleeves. As shown on the opposite page it was made of corn-color lansdowne and developed for formal wear. The yoke and bolero outline were quite effectively trimmed with a beaded trimming. For the embroidered trimming-band shown in the larger view on this page, Transfer Pattern No. 315 was used. This waist pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires one and five-eighths yards of material thirty-six inches wide.



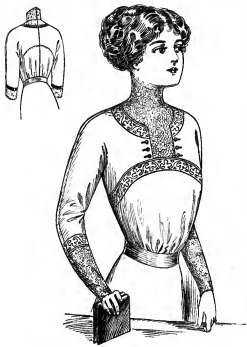
No. 3757—6 sizes, 32 to 42 inches bust measure.

No. 3753—6 sizes, 32 to 42 inches bust measure.

No. 3753 (15 cents).—A waist of unusually graceful design is shown on the opposite page made of sea-shell pink chiffon over blue messaline. Old-rose satin with a piping of blue furnished the only trimming. The view on this page will show that when fashioned with the high neck and long sleeves this waist is quite appropriate for afternoon wear. There is a wide range of fabrics from which this waist might be made. Voile, challie, allover lace and net, cashmere and lansdowne are some of the materials which suggest themselves. For the braiding design used in the illustration on this page Transfer Pattern No. 175 was used. This waist pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires two and three-eighths yards of the material woven in the thirty-six-inch width.

No. 3769—6 sizes, 32 to 42 inches bust measure.

No. 3769 (15 cents).—The illustration of this design on the opposite page shows the use of old-blue taffeta with a trimming of velvet in a harmonizing shade. For the openings an insert of Princess lace was used, and the short under-sleeves were also fashioned of this same lace. In this development the model presented an evening waist of charming style, but a reference to the view on this page will show the design is just as attractive when worn over the guimpe which the pattern provides. The arrangement of the fulness in three box-pleats, the cutting of the sleeves in one with the body, the turned-back cuffs and the slashed openings are points sure to please. The materials which would be appropriate for this design are broadcloth, poplin, velvet, cashmere, satin, challie and henrietta. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The over-blouse in the thirty-six size will require one and one-quarter yards of material thirty-six inches wide, and of the same width for the guimpe, one and three-quarter yards.



No. 3755—5 sizes, 32 to 40 inches bust measure.

No. 3755 (15 cents).—Not for some time has a more pleasing waist design been seen than the one here illustrated. It has all the best-liked

(*Continued on page 77*)

3753 3757 3755 3769

CHARMING WAISTS FOR FORMAL WEAR

FOR DESCRIPTIONS SEE OPPOSITE PAGE

ATTRACTIVE AFTERNOON COSTUMES

FOR DESCRIPTIONS SEE OPPOSITE PAGE

Attractive Afternoon Costumes

(See Illustration on Opposite Page)

No. 3775 (15 cents).—Here is presented one of the prettiest over-dresses seen this season. Dame Fashion has decreed that there shall be no abatement in the popularity of the style garment of which this model is so attractive a version. As illustrated on the opposite page it was fashioned of pearl-gray lansdowne and worn over an allover lace waist. This model presents several possibilities of development and trimming. If desired it can be developed with the use of the three-piece upper part and the straight pleated flounce and the circular trimming-band omitted. The finishes provided for are round and shorter lengths. Any material which lends itself to pleating would be suitable for this design. Some of the fabrics which suggest themselves are challie, cashmere, albatross, voile and henrietta as well as silk or satin. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size will require seven yards of material thirty-six inches wide. At the lower edge with the pleats drawn out the skirt measures four and one-quarter yards.

No. 3794 (15 cents).—This illustration presents a waist of distinctive design—one that is sure to please because of its combination of simplicity and effectiveness. As shown on the opposite page it was worn with skirt No. 3795, the two garments making a very good-looking costume for afternoon wear. For this purpose the tucked portion was made of violet satin and the plain over-portion of broadcloth in a deeper shade and outlined with a black silk braid trimming. There is a wide range of materials appropriate for making this waist. Any of the softer silks or woolens would be especially suitable. In the view on this page the open neck and shorter sleeve possibilities are illustrated. When fashioned in this style the design makes a very attractive evening waist. In this view the embroidered trimming-band was made with the use of Transfer Pattern No. 315. The pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires two yards of material thirty-six inches wide.

No. 3705 (15 cents).—Violet satin for the tucked portion and broadcloth of a darker shade for the flounce were the materials used for fashioning this skirt. It was very attractively combined with waist No. 3794, but it is a design suitable for wear with any style waist. If desired this skirt might be made with just the straight pleated upper section

(Continued on page 73)

No. 3775—6 sizes, 22 to 32 inches waist measure.

No. 3794—6 sizes, 32 to 42 inches bust measure.

No. 3795—5 sizes, 22 to 30 inches waist measure.

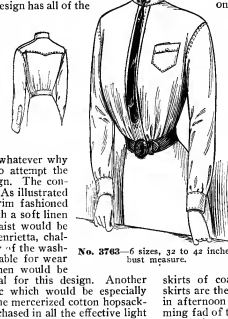
No. 3777—7 sizes, 32 to 44 inches bust measure.

Attractive and Serviceable Waists

No. 3767—6 sizes, 32 to 42 inches bust measure.

No. 3767 (15 cents). — This illustration shows one of the most attractive waist designs of the season. The outline of the yoke is quite new and will be sure to please because it offers an opportunity for any number of ideas in development and trimming. The yoke and undersleeves can be made of allover lace or tucking and the sleeves and gathered lower portion of chiffon or some transparent material. With such development it would be especially suitable for semi-formal wear. Or the design would be very pretty if developed in any of the softer woolen fabrics, silk or satin. Cashmere, henrietta, challie, albatross or voile would be suitable materials to use. As illustrated it was very effectively made of delft blue lansdowne and trimmed with very fine black silk soutache braid. For the braiding design McCall Transfer Pattern No. 265 was used. The simulated front closing was trimmed with small black satin buttons. Another pretty development could be obtained with the use of cardinal challie and a piping of black silk at the yoke outline and on the turn-back cuffs. The opening is arranged in the center-back. The pattern provides for both full-length or shorter sleeves and, if preferred, the cuff can be omitted. This pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six size will be required two and three-eighths yards of material thirty-six inches wide.

No. 3763 (15 cents).—This design has all of the usual advantages of the tailored shirt waist together with some very desirable new features. It will be noted that the armhole is different from that ordinarily seen. It is cut slightly deeper and this gives it somewhat the appearance of a body-and-sleeve-in-one waist. Then both the coat and box-pleat closings are provided for and the use of the yoke facing in the back is entirely optional. There is no reason whatever why any woman should hesitate to attempt the making of a waist of this design. The construction is extremely simple. As illustrated here it was very smart and trim fashioned of cream mohair and worn with a soft linen collar and black tie. This waist would be quite pretty made of serge, henrietta, challie, cashmere, silk, satin or any of the washable fabrics. It is a style suitable for wear with any skirt. Pale-blue linen would be an excellent washable material for this design. Another much-favored washable fabric which would be especially appropriate for this model is the mercerized cotton hopsacking. This material can be purchased in all the effective light shades. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six size will be required two yards of material thirty-six inches wide.

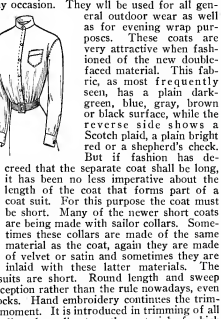


No. 3763—6 sizes, 32 to 42 inches bust measure.

No. 3761 (15 cents). — Not for years has a style feature taken so firm a hold on feminine fancy as the body-and-sleeve-in-one idea. One sees it everywhere in garments of all description. In the illustration of this number is shown a shirt waist in which this new style feature has been very attractively introduced. The tuck seam extending over the shoulder is another point sure to please. The construction of this waist is extremely simple, as will be seen by referring to Mrs. Whitney's dressmaking lesson on page 46, where this waist has been used as a subject. It is quite plain that the most inexperienced sewer could successfully make this model. The list of materials suitable for the development of this design is practically limitless. Henrietta, challie, serge, cashmere, lansdowne, French flannel, flannelette or any of the washable fabrics would be good. As illustrated here it was attractively fashioned of pale-blue French flannel. The pattern can be had in seven sizes, from thirty-two to forty-four inches bust measure. The thirty-six size will require, of thirty-six-inch material, one and seven-eighths yards.

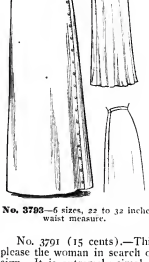
No. 3761—7 sizes, 32 to 44 inches bust measure.

THE new long coat promises to be the favorite wrap of the season. The fashion authorities seem agreed that it is now the one really indispensable article of the wardrobe. No small measure of the popularity of these coats is due to their general serviceability. They can be worn on any occasion. They will be used for all general outdoor wear as well as for evening wrap purposes. These coats are very attractive when fashioned of the new double-faced material. This fabric, as most frequently seen, has a plain dark-green, blue, gray, brown or black surface, while the reverse side shows a Scotch plaid, a plain bright red or a shepherd's check. But if fashion has decreed that the separate coat shall be long, it has been no less imperative about the length of the coat that forms part of a coat suit. For this purpose the coat must be short. Many of the newer short coats are being made with sailor collars. Sometimes these collars are made of the same material as the coat, again they are made of velvet or satin and sometimes they are inlaid with these latter materials. The skirts of coat suits are short. Round length and sweep skirts are the exception rather than the rule nowadays, even in afternoon frocks. Hand embroidery continues the trimming fad of the moment. It is introduced in trimming of all description as well as done direct on the material of which a costume is made. Braiding is another form of decoration much used. Some of the new coat suits have elaborately-braided panels in both the coats and skirts.



Two Smart Skirts and a Negligee

No. 3793 (15 cents).—In this design is offered what has proven to be the most popular skirt of the season. It is cut in two gores and is closed at the left side. The model provides for the new slightly-raised waistline as well as the regulation finish. As will be seen from the illustration this skirt has the popular straight, narrow lines but is still of ample width for perfect comfort and grace of movement. The finish may be in round or shorter length. There is practically no material unsuited to the development of this model. Velvet, corduroy, ratine, serge, cheviot and cashmere are some of the fabrics which are suitable for this design. A very attractive skirt was made of blue serge with black buttons trimming the seams. The pattern can be had in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires two and seven-eighths yards of the material woven in thirty-six-inch width. The lower edge measurement is two and one-quarter yards.



No. 3793—6 sizes, 22 to 32 inches waist measure.

No. 3791 (15 cents).—This four-piece skirt is sure to please the woman in search of a simple yet up-to-date design. It is extremely simple of construction and may be safely attempted by the most inexperienced sewer. The arrangement of the back gore preserves the flat back effect, so popular this season. Straight lines are absolutely essential in this season's skirts. In the design here presented the slender silhouette is obtained, but not at any sacrifice of comfort in walking. The closing is arranged at the left side-front seam and the finish is in round or shorter length. Almost any material would be suitable for the development of this design. Serge, ratine, cheviot, English mixture, mohair and cashmere are some of the fabrics that suggest themselves. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. For the twenty-six size will be required four and one-eighth yards of material thirty-six inches wide. At the lower edge, with the pleats drawn out, the skirt measures three and one-quarter yards.

No. 3791—6 sizes, 22 to 32 inches waist measure.

No. 3759 (15 cents).—In no negligée yet seen has the body-and-sleeve-in-one feature been more attractively shown than in the design here illustrated. The prettily-shaped collar is another feature sure to find favor. This collar offers a choice of two outlines. The sleeves may be finished in full or shorter length, and if a shorter garment is desired the model provides for cutting off at the usual dressing-sacque length. A very pretty wrapper was fashioned of navy-blue cashmere with a hand-embroidery decoration at the closing edge and on the collar and cuffs. This development is shown here in the large view. For the embroidery design McCall Transfer Pattern No. 266 was used. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. For the thirty-six size, in the full length, will be required six and one-eighth yards of material thirty-six inches wide. In this length the lower edge measures three yards. For the shorter sacque length, in the same size, will be needed three and one-half yards of thirty-six-inch material.

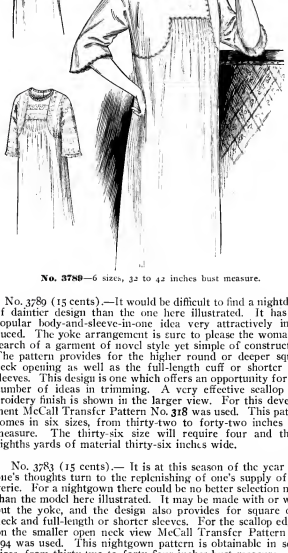
There is one firmly fixed point in Fashion's forecast for the winter—the narrow skirts have come to stay. By "narrow skirt" is not meant the garment which served as an object of jest and ridicule during the past season. It means the modified version of the garment as it originated. This new version retains the slender, becoming lines but not at the expense of freedom or grace of movement. When the narrow skirt first appeared the lower edge measurement did not exceed one and one-half yards. In the new construction the width is increased so that it is never less than two yards and very frequently more than that. The success of this modification of the style is attributed to the fact that it is universally becoming. Any figure is more attractive in a skirt of straight, narrow lines. It is not a style for the woman of a slender figure alone—it is just as becoming to the woman of larger proportions.

No. 3759—7 sizes, 32 to 44 inches bust measure.

Garments of Novel and Dainty Design

No. 3792 (15 cents).—This illustration presents a ladies' negligée dressing sacque of unusually graceful design. The large sailor collar and the arrangement of the ribbon belt are distinctive features that are sure to please. Several possibilities in development are offered in this model. If preferred the rounded collar may be used or the collar may be omitted entirely. The use of the sash slashes is optional and both the longer cuff or shorter kimono sleeve are provided for. This sacque was very effective made of cream challie, embroidered in pale blue. For the scallop and spray embroidery design on the large view McCall Transfer Pattern No. 312 was used. This design would be very pretty fashioned of French flannel, crêpe, lansdowne, albatross or any other soft or sheer fabric. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six size will be required three and one-quarter yards of material thirty-six inches wide.

No. 3792—6 sizes, 32 to 42 inches bust measure.

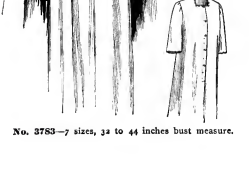


No. 3789—6 sizes, 32 to 42 inches bust measure.

No. 3789 (15 cents).—It would be difficult to find a nightdress of daintier design than the one here illustrated. It has the popular body-and-sleeve-in-one idea very attractively introduced. The yoke arrangement is sure to please the woman in search of a garment of novel style yet simple of construction. The pattern provides for the higher round or deeper square neck opening as well as the full-length cuff or shorter free sleeves. This design is one which offers an opportunity for any number of ideas in trimming. A very effective scallop embroidery finish is shown in the larger view. For this development McCall Transfer Pattern No. 318 was used. This pattern comes in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size will require four and three-eighths yards of material thirty-six inches wide.

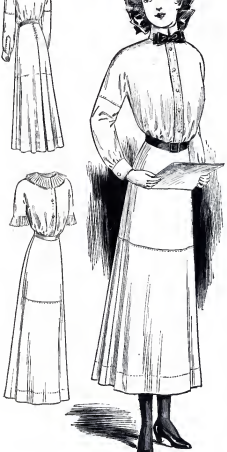
No. 3783 (15 cents).— It is at this season of the year that one's thoughts turn to the replenishing of one's supply of lingerie. For a nightgown there could be no better selection made than the model here illustrated. It may be made with or without the yoke, and the design also provides for square open neck and full-length or shorter sleeves. For the scallop edging on the smaller open neck view McCall Transfer Pattern No. 294 was used. This nightgown pattern is obtainable in seven sizes, from thirty-two to forty-four inches bust measure. For the thirty-six size will be required five and one-quarter yards of material thirty-six inches wide.

The latest and most popular edge finish in lingerie is the buttonholed scallop. This scallop finish is seen on undergarments of all description—nightdresses, drawers combinations, corset covers and chemises. It furnishes a very effective trimming in itself and it is, at the same time, a trimming that can be combined with any other hand-embroidery or with lace or embroidery insertion. Many children's garments are also showing this same scallop edge finish, particularly those made of washable fabrics. Its popularity as a trimming for this purpose is doubtless due to its excellent laundering qualities.



No. 3783—7 sizes, 32 to 44 inches bust measure.

Charming Models for Misses' Wear



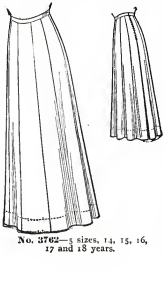
No. 3772—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 3772 (15 cents).—This design is sure to please the young lady in search of a costume in which style and simplicity are combined. It is quite plain yet has very graceful lines. The waist is made in shirt-waist style with the body and sleeves in one. The pattern provides for both the box-pleat and coat closing, high or open neck and full-length or shorter sleeves. The three-piece skirt has a narrow tuck arranged a slight distance above the knees and closes with an inverted pleat at the center-back. Cardinal brilliantine was the material used for this model, but there is a wide range of materials that would be equally as appropriate. Serge, lansdowne, cashmere, challie, henrietta, the softer silks and satins would be quite suitable, as well as the washable fabrics. The pattern is cut in six sizes, from thirteen to eighteen years. For the fifteen-year size will be required four and three-eighths yards of material thirty-six inches wide.

No. 3782 (15 cents).—Here is shown a misses' dress of charming style and simplicity. The sleeves are cut in one with the body, a universally popular feature, and the five-gored skirt is cut so as to retain the straight, narrow lines of the season. There is, however, ample width to the skirt to permit of perfect freedom in walking. This dress is designed to be worn over a guimpe, but if a formal costume is desired, it may be worn with the square open neck and short sleeves. If a plainer skirt is preferred the slightly circular flounce may be omitted. This little dress was very pretty fashioned of pale-blue albatross with the neck, sleeves and top of flounce trimmed with gilt soutache braid. For the braiding design illustrated, McCall Transfer Pattern No. 313 was used. Another attractive development would include the use of red cashmere with a trimming of black silk soutache. Serge, challie, henrietta, lansdowne, brilliantine, silk, satin or any of the washable fabrics would be suitable for this design. The pattern is obtainable in six sizes, from thirteen to eighteen years. For the fifteen-year size will be required four and five-eighths yards of material thirty-six inches wide.

No. 3782—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 3762 (15 cents).—Because of the radical change in their style, skirts have this season, claimed a great deal more attention than usual. Of the many new designs offered none has proven more popular than the plain eleven-gored misses' model illustrated here. This skirt has the new straight, narrow lines but this effect is not obtained at a sacrifice of comfort. It will be found that the design of this skirt permits absolute freedom in walking. Almost any of the woolen fabrics are suitable for the development of this model. Cheviot, ratine, serge, mohair, cashmere, henrietta, Scotch tweed—any of these materials would be good. The pattern is obtainable in five sizes, from fourteen to eighteen years. For the sixteen-year size will be required three and one-half yards of material thirty-six inches wide. The closing is made in the center-back with an inverted pleat, and with this pleat drawn out the skirt measures at the lower edge two and seven-eighths yards.



No. 3762—5 sizes, 14, 15, 16, 17 and 18 years.

The season's styles in misses' garments seem to follow very closely the features found in those designed for ladies' wear. There is not the same difference in the width of skirts, of course, as the girlish figure naturally presents the slender silhouette, which is considered so fashionable at present. The most prominent style feature in the latest designs for misses' wear is the peasant blouse, or, as it is more generally known, the "body-and-sleeve-in-one" waist. A point in favor of this new waist construction is that it is especially suited to development in the softer fabrics, generally used for misses' costumes. It is very graceful and attractive when lansdowne, albatross, cashmere or challie is used. Sailor collars are another fashionable feature particularly becoming to the young miss.

Attractive Costumes for the Young Miss

No. 3536 (15 cents).—Here is shown a charming little party dress designed for misses' wear. For this costume peach-blossom pink mull was used, and the trimming was a Princess insertion in which fine tinsel thread had been introduced. This design is one that will be sure to please because of the opportunity it affords for the use of sheer and transparent fabrics. It is suitable for development in chiffon, marquisette, ninon, voile or mousseline—materials considered very fashionable for formal costumes this season. The cord shirring is another prominent style feature in the newest misses' garments. While this model is especially suited for evening wear it provides for the high neck and long sleeve finish, and with the use of these possibilities it would make a very attractive afternoon costume. For this purpose any of the soft woolen fabrics such as lansdowne, albatross, challie, cashmere or crêpe would be appropriate. The skirt is cut in one piece. The pattern is obtainable in five sizes, from thirteen to seventeen years. The fifteen-year size will require seven and one-half yards of material twenty-seven inches wide.

3536, Misses' Dress

3752, Misses' Dress

No. 3752 (15 cents).—This attractive misses' dress is particularly suited to the use of embroidery flouncing or bordered material—a fact that will make it popular immediately. It is designed to be worn over a guimpe. The well-liked body-and-sleeve-in-one idea is introduced with an attractive variation. The fine tucks across the shoulder release a becoming fulness at the bustline—a very desirable feature in a misses' costume. The skirt is a five-gored model lengthened by a straight gathered flounce, and may be worn with or without the straight gathered or pleated tunic. As illustrated here the costume was effectively fashioned of embroidery flouncing and India linon. Voile, challie, cashmere, albatross, lansdowne or henrietta would be appropriate materials for this design. It is also an excellent model for the transparent, sheer or washable fabrics. The pattern is obtainable in six sizes, from thirteen to eighteen years. If embroidery flouncing is used the fifteen-year size will require six and one-half yards. The same size will require of plain fabric, thirty-six inches wide, four and one-eighth yards; of same width for foundation gores, one and one-quarter yards.

In this season were christened a "satin season" the expression would not be amiss. Satin is seen everywhere in all sorts of costumes. Many garments designed for misses' wear are being fashioned of or trimmed with satin. The manufacturers have, of course, endeavored to meet the demand with countless developments of the fabric. There are the exquisite soft satins—so soft that they only faintly resemble the usually so-called material. These satins are excellent for fashioning party frocks. Then there is a much heavier satin which is used for tailoring purposes. This is similar in weight and weave to linen-back satin but softer in appearance. And there are the endless developments of brocade. These brocaded satins are used mostly for evening wraps or for trimming. Satin flowers are much used for millinery and costume decoration, and some of these flowers are masterpieces of the needleworker's art. There are satin roses and violets in profusion, pondlilies and sunflowers—in fact, almost every known blossom seems to have been reproduced. When used for costume decoration these flowers are arranged in clusters but they are used singly for trimming millinery. Brilliantine is a material much used this season. This fabric is hardly recognizable. In its newer development it is of much softer texture than formerly and is quite like soft silk in appearance. Everyone who has used it recommends it.

3536 3536

3752 3752

Nobby Garments for Outdoor Wear

No. 3766 (15 cents).—It would be difficult to find a nobbier little suit for the miss than the one here shown. The coat suggests grace and youthfulness in every line. The shape of the sailor collar adds a distinctive touch to this coat and the trimming-band at the lower edge is a very popular finish. If a plainer coat is desired this trimming-band may be omitted and the smaller round collar, which the model also provides, used in place of the sailor collar. If preferred the sleeve may be finished without the cuff. The skirt shown with this coat is No. 3768. For this suit sage-green herringbone serge was used and the collar and cuffs inlaid with black chiffon velvet. Black velvet bone-rimmed buttons were used at the closing. Cheviot, basket-weave, ratine, vicuna, English suitings, Scotch tweeds, covert and broadcloths are excellent for the development of this design. The pattern is obtainable in six sizes, from thirteen to eighteen years. The fifteen-year size requires three yards of material thirty-six inches wide.

3786
Child's Coat

3766, Misses' Coat
3768, Misses' Three-Piece Skirt

3764
Girls' Coat with Shield

3786

3766

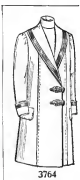
3766

No. 3768 (15 cents).—One of the newest designs in misses' skirts is here illustrated as part of a very smart little coat suit. The coat is No. 3766. For the development of this suit sage-green herringbone serge was used and the skirt trimmed with three large black velvet, bone-rimmed buttons. This model is cut in three pieces, with a panel gore in the center-back. This arrangement gives the flat back—an effect which is very popular this season. The closing is made at the lapped seam in front. This little skirt is one that would be quite suitable for wear with separate waists of any description. The use of the trimming-band is optional. There is a wide range of fabrics from which this design might be fashioned. Basket-weave, vicuna, ratine, cashmere, henrietta, cheviot, velvet or any of the English suitings would be excellent materials to use. The pattern comes in six sizes, thirteen to eighteen years. The fifteen-year size will require three and five-eighths yards of material thirty-six inches. At the lower edge this skirt measures two and seven-eighths yards.

3768

No. 3764 (15 cents).—A little girls' coat of smart yet serviceable design is here shown fashioned of navy broadcloth. The sailor collar, the chemisette and the cuffs were made of white broadcloth and trimmed with blue silk braid. The design of this coat offers numerous opportunities for trimming and development. If preferred the sleeves may be finished without the cuffs and the pockets omitted.

(Continued on page 59)



3764

3764

Dainty Designs for the Little Girls

No. 3756 (15 cents).—This design is sure to please the mother in search of a pretty party dress for her little daughter. It is both dainty and original and at the same time is very easy to make. It is designed to be worn over a guimpe. As shown here it was very attractively made of pale-blue China silk and trimmed with lace insertion and hand embroidery. The skirt of this little dress is made in five short scalloped gores lengthened by a straight box-pleated flounce. The side body of the waist is cut in one with the sleeve. Any of the softer silks or lighter weight woolens would be good materials to use for this design. Of the woolen fabrics challie, cashmere or lansdowne would be especially appropriate. If a lingerie dress is desired—and because of the ease with which it may be laundered this design is well suited for this purpose—India linon, mull, handkerchief linen, swiss or dimity would be excellent materials to use. This dress pattern is cut in four sizes, from six to twelve years. The eight-year size will require two and three-eighths yards of material thirty-six inches wide.

No. 3774 (15 cents).—Daintiness and service ability are the points which recommend this design. It is simple of construction, easily laundered and yet it is by no means plain or severe. The model provides a number of possibilities in development. It may be finished with the high or open neck; if desired the shoulder extensions on the bretelles may be cut off and the full-length or shorter sleeve used. The skirt is in five gores, box-pleated. As illustrated here white linen was used and trimmed with lace insertion. Challie, lansdowne, cashmere or serge would be suitable woolen fabrics for this model, and of the washable materials, gingham, chambray, piqué or linen hopsacking could be recommended. The pattern is obtainable in four sizes, from six to twelve years. The eight-year size requires three and one-half yards of material thirty-six inches wide.

3756 Girls' Dress — 3774 Girls' Dress — 3778 Girls' Dress

3774

3774

No. 3778 (15 cents).—The influence of the banded-in-skirt idea is quite attractively illustrated in this charming little model. The simplicity of the construction of this model will recommend it to the mother desirous of selecting an attractive and practical garment for her little daughter. There is nothing at all complicated in the construction. The design provides both the high and open neck as well as the full-length or shorter sleeves. As pictured here this little dress was very effectively fashioned of pink challie and the belt, cuffs, front panel and flounce outlined with a white silk-embroidered scallop. For this scallop McCall Transfer Pattern No. 318 was used. Cashmere, henrietta, China silk, flannel, fine serge, challie, linen, gingham or chambray would be appropriate materials for this design. The pattern comes in four sizes, from six to twelve years. The eight-year size will require three and one-quarter yards of thirty-six-inch width material.

The trimmings of children's frocks are delightfully quaint and artistic this winter. Certain fashionable touches have been adopted from the fashions of the grown-ups that never before have been considered for the nursery wardrobe, yet which prove adorably quaint and fetching. For instance, a white cotton voile for a girl of five is decorated with a pattern entirely of white beads, put on by hand. Both material and trimming are new for children's use. Then again we find the most bewitching models for tots of three and four in handkerchief linen are edged around the neck and armholes with tiny cotton balls that dangle from a tape band.

Tassels are utilized in all sorts of original styles in the decoration of the winter frocks and coats. Sometimes the tassels that are attached to the ermine and coney muffs for little ones have the tops shirred of white silk or satin, with streamers or ermine fur tails hanging down, instead of fringe, the same being utilized to finish the baby's boa.

Dainty little frocks of batiste and lace embellished with handwork do not show any marked change from the fashions current in the summer, except possibly in the arrangement of the sash or some such detail. Those with tunics are not considered as graceful or becoming as those without. The fantasy of adding a round buckle made of the ribbon in the midst of the sash loops, at the front and back, is a pretty way of adjusting that feature of the garniture.

Fur as a trimming is as greatly used a feature in children's frocks as it is in their elders. It is used in bands, and is used in collars and cuffs and almost every possible sort is called into requisition, and the season will unquestionably be one of many beautiful effects. Some long coats for children are made with bands of fur edging the skirt.

3756

Fancy velvteens and corduroys are being much exploited and make exceedingly beautiful coats and suits, and velvet trimmed with fur makes as handsome a costume as well could be devised.

Diagonals are smart and much worn, but there is a pronounced preference for the homespun and canvas weaves

3778

3778

Little Frocks of Practical Design

No. 3754 (15 cents).—Here is shown a charming, simple frock for the little tot—a design that is sure to be well liked for its serviceability. It is designed to be worn over a guimpe and may be made with either full-length or shorter sleeves and with or without the bias trimming-band, as preferred. As illustrated this little garment was attractively fashioned of blue galatea. Any of the lighter weight woolens or washable fabrics would be suitable for its development. Serge, challie, French flannel, chambray, gingham, piqué or linen would be excellent materials to use. For the scallop edging shown on the lower small view McCall Transfer Pattern No. 294 was used. The pattern is cut in four sizes, from two to eight years. The four-year size will require one and seven-eighths yards of material thirty-six inches wide.

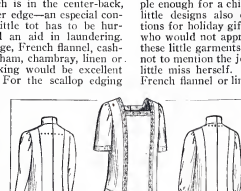
No. 3784 (15 cents).—This little Gabrielle dress is an excellent model for either plain and simple development or elaborate trimming. Its making presents no difficulties whatever, and because of the ease with which it can be laundered it is especially good for washable fabrics. As shown here it was charmingly fashioned of pink chambray with a trimming of lace insertion. Other suitable washable fabrics are gingham, linen, hopsacking and galatea. Of the woolen materials challie, serge or cashmere might be suggested. This little dress pattern, which has both the high and open neck and the full-length or shorter sleeves provided for, is cut in five sizes, from four to twelve years. The eight-year size will require two and three-quarter yards of material thirty-six inches wide.

3754, Child's Dress — 3784, Child's Gabrielle Dress — 3776, Child's Dress

No. 3776 (15 cents).—A little frock of dainty design is here illustrated fashioned of navy challie, the collar and cuffs edged with a white silk-embroidered scallop and the side sash of blue ribbon. This little dress has both the high and square open neck, the full-length or shorter sleeves and may be made with or without the collar. The opening, which is in the center-back, extends to the lower edge—an especial convenience when a little tot has to be hurriedly dressed and an aid in laundering. For this design serge, French flannel, cashmere, galatea, gingham, chambray, linen or mercerized hopsacking would be excellent materials to use. For the scallop edging McCall Transfer Pattern No. 318 was used. This scallop finish is very popular. It can be used on garments made of wool fabrics. This dress pattern is cut in four sizes, from two to eight years. The four-year size requires two and one-half yards of material thirty-six inches wide.

3754

3754



3784 — 3784 — 3784

There is no reason why any mother should hesitate to undertake the making of her little daughter's clothes. The cost of children's clothes—when purchased ready-to-wear—is away out of proportion to their real value, yet many women continue to buy these ready-to wear garments just because they consider themselves too inexperienced to attempt their making. Then, aside from their cost, these garments are usually made of the cheaper materials and their construction is not such as will withstand the wear and tear which children's clothes naturally receive.

If one were to purchase a little ready-to-wear frock like any of the three illustrated on this page the cost would be found to equal the price of enough material to make two such dresses. And this difference in cost is not the only argument in favor of such garments being made at home. Their construction is simplicity itself. There should be no hesitancy on that score. With the instructions which accompany patterns the making becomes child's work. If we take, for instance, the little garment on the left, No. 3754, we find that there are only five seams to close, the hem to be finished, and (if the gathered sleeve and trimming-bands are desired) the cuff and trimming-band to be sewed on. If made of chambray or gingham the cost of this little frock would be very small indeed—and it would certainly outwear two ready-to-wear garments. And of the three designs shown here this little frock is not the only model that presents simplicity of construction. The other two models will be found quite as easy to make. The dress shown on the little figure to the right—No. 3776—will be found to present no difficult features in making. In the body of the garment there are but four seams to close besides the tuck making and the pleat closing. This with the seams finished, the sleeves sewed in, the hem made and the collar attached, completes the construction. The center figure presents a frock that has neither tucks, pleats nor bands—the making is simple enough for a child to undertake. These little designs also offer excellent suggestions for holiday gifts. There is no mother who would not appreciate receiving one of these little garments for her little daughter, not to mention the joy it would bring to the little miss herself. If intended for a gift French flannel or linen would be appropriate materials to use. The little frock on the left would be charming fashioned of pale pink flannel. If this material were used for trimming-band and cuffs might be omitted and the edges finished with a white silk buttonholed scallop, an edge finish very much used at present.

3776

3776

The Home Dressmaker

Lesson 1—The Body-and-Sleeve-in-One Shirt Waist

Conducted by MARGARET WHITNEY

Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning your difficulty, enclosing a stamped, self-addressed envelope for reply.

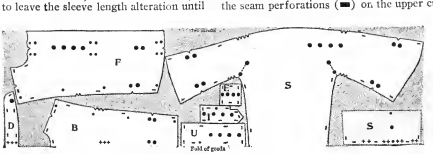
As a medium of introduction to the readers of McCall's Magazine I have chosen for my first dressmaking lesson the body-and-sleeve-in-one shirt waist. My choice was governed by two requirements. I knew that I must, first of all, interest those whose knowledge of sewing is limited. To do this it was necessary to select a garment of simple construction. At the same time I wanted to interest the woman of more or less experience, and I knew this could only be done by using a garment combining new features and good style. I think these necessary requirements will be found in the shirt waist selected.

The pattern, of course, is bought by the bust measure. Please don't get the idea that you have to "make allowances" for a difference between the size of the pattern and your own measurement. That point is taken care of in the making of the pattern. If you have used patterns before you doubtless know of any difference between your measurements and those by which the pattern is cut. About the only difference ever found in a waist pattern is in the length of the waist or sleeves. If your waist or arm is longer or shorter than the average you will have to lengthen or shorten your pattern correspondingly.

No. 3761—The body-and-sleeve-in-one shirt waist

This alteration is made two and one-half inches above the single notches (>) which mark the waistline. Measure the length of your back, in the center, from the collar seam to the waistline. To this length add three-quarters of an inch and compare it with a similar measurement of the pattern. In measuring the pattern place the end of the tape at the neck edge of the center-back section and measure to the waistline notch. If there is a difference make the alteration by slashing the pattern and separating or lapping it the required differenece. The method of doing this is clearly shown in illustration No. 2. The back shows the lapping to shorten and the front and sleeve show how the lengthening is accomplished. Most important of all is to have your changes agree. If you lengthen the pattern in the back a corresponding change should be made in the front and at the elbow in the sleeve. If the pattern is too long in the back, lap it as illustrated, then make the same shortening alteration in front, but it will be better, in case of shortening, to leave the sleeve length alteration until the fitting of the garment.

Now lay your pattern on the material for cutting. As this waist will doubtless be made of washable material, I have selected a thirty-six-inch width for the cutting illustration, No. 1.



No. 1—Showing pattern laid on material for cutting

You will find that it will be necessary to piece the sleeve if you use this width, unless you care to purchase more material than the pattern calls. for on the label. The correct piecing is shown in illustration No. 1, where the second placing of the sleeve-and-side-front section (lettered "S") has a dotted outline. Make this piecing and press the seam carefully before you mark the perforations on your material.

You can either mark your perforations with lead pencil, chalk or tailor's tacks. In illustration No. 4 I have shown you the method for marking with tailor's tacks. Personally, I prefer using a pencil or chalk for this marking as it takes less time, but there are some materials which one does not care to mark in this way, in which case the tailor's tacks may be used.

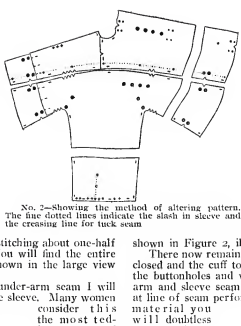
To begin the actual making crease and turn under and baste the right-front at the line of small double circles (●●) nearest the front edge. Now crease along the line of the second row of small double circles and baste about one-quarter inch from this crease. Next stitch one-half inch, from each crease. This pleat-making is one of the most important features of shirt-waist construction, and for this reason I want it to be especially clear to you. The front edge, which you turned under first, must be enclosed in and held by the stitching of the opposite pleat edge. This is quite plainly shown on the right-front portion in illustration No. 3.

Now crease and turn under the front edge of the left-front portion three-quarters of an inch. Crease and turn under again at the notches in the top and bottom and stitch one-half inch from the first crease. This construction is clearly illustrated on the left-front portion in illustration No. 3.

I always advise putting on the neckband as soon as possible in the course of construction. The neckband once on there is no danger of the neck edge stretching. So, next baste your shoulder seams, try on and make any necessary alterations. Now stitch the shoulder seam and then press the seam open. To make the neckband, cut a piece of fine muslin the exact size of your neckband pattern. This is for a lining. Sew these two neckband pieces together along the seam perforations (▬) on the upper curved edge. Now turn your band right side out, bringing this seam inside. Baste the edge of the neckband to the neck edge of the waist. Turn under the edge of the neckband lining at the line of seam perforations and baste flat to the

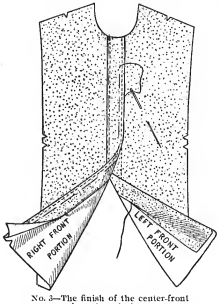
neck edge with the crease at the first line of bastings. Now stitch along the creased edge on the right side. This feature is clearly shown in the upper view in illustration No. 5.

The next point is the tuck seam extending over the shoulder. This is quite the simplest part of the construction. First turn under and baste the edge of the center-front and center-back at the line of small circles. These circles are clearly shown in illustration No. 1, where they are connected with a dotted line. To turn this edge under you will find it necessary to slash the edge slightly where it curves in. Now baste these lapped-under sections to the side-front and side-back section with notches and edges even. Place the stitching about one-half inch from the fold of the tuck. You will find the entire making of this tuck seam clearly shown in the large view in illustration No. 5.

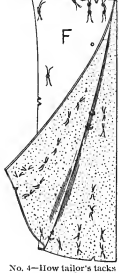


No. 2—Showing the method of altering pattern. The fine dotted lines indicate the slash in sleeve and the creasing line for tuck seam

Before proceeding to close the under-arm seam I will explain how to finish the slash in the sleeve. Many women consider this the most tedious part of shirt-waist making. It is a point that requires careful attention, to be sure, but the reputation it has gained is entirely undeserved. The first thing to do is slash your sleeve at the line of three small circles. In illustration No. 2 I have shown these circles connected by a dotted line so that you can readily find them.



No. 3—The finish of the center-front box-pleat closing

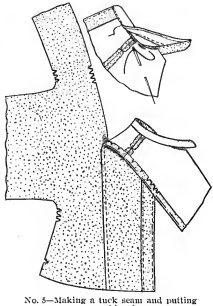


No. 4—How tailor's tacks are made.

You will find that the piece of the pattern lettered "I"—which is the overlap—has a small circle near one edge. Sew this edge of the overlap to the front edge of the slash on the *inside* of the sleeve. I can hear some one say, "But which is the front edge?" Figure 1 in illustration No. 6 will show you that it is the edge of the slash on the *widest* part of the sleeve end. Next turn under and baste the remaining edges of the overlap at the seam line perforations. (Figure 1, illustration No. 6.) The overlap is then turned over and creased at the line of four large circles (●), basted flat to the sleeve and stitched as illustrated in Figure 2, illustration No. 6.

For the underlap cut a strip of material one and one-half inches wide and three-quarters of an inch longer than the edge of the slash in the sleeve. Turn under the edges of this underlap three-eighths of an inch and press flat. Now baste this underlap to the slash edge of the sleeve as shown in Figure 1, illustration No. 6. Stitch the underlap close to the edge. After this is done overcast the ends of the underlap as shown in Figure 2, illustration No. 6.

There now remains the under-arm and sleeve seam to be closed and the cuff to be sewed on before we are ready for the buttonholes and waistline gathering. Close the under-arm and sleeve seam with the notches matching—stitching at line of seam perforations. If your waist is of washable material you will doubtless want an interlining for your cuff. For this lining butcher's linen or a cotton fabric called "Indian Head" are the best materials to use. Shrink this lining material before cutting. To do this, wet the material thoroughly and press it with a hot iron. Now cut this interlining the size of the cuff pattern with the exception of the seam allowance on the edges, which will make it the size your cuff will be when finished. Baste the interlining to the wrong side of your cuff with the edges even with the seam line perforations. Next cut your cuff lining the exact size of your cuff pattern. Baste the cuff and lining together along the seam perforations in each end and on the side which *does not* have the small circle. Turn your cuff right side out and press the



No. 5—Making a tuck seam and putting on neckband

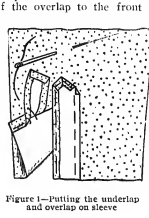
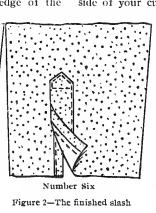


Figure 1—Putting the underlap and overlap on sleeve



Number Six

Figure 2—The finished slash

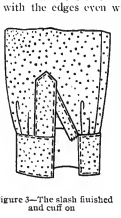


Figure 3—The slash finished and cuff on

(*Con. on p. 53*)

DON'T LET YOUR BABY BE THE ONE OUT OF SIX

Perhaps the saddest thought in our boasted civilization is that out of every six children so eagerly welcomed to the world, one leaves its parents with outstretched empty arms before it is a year old. And half of these that go, leave us because they are not properly fed.

William Francis Robinson, Bristol, Tennessee
Who owes his life and health to NESTLÉ'S FOOD

Nestlé's Food

Give Your Baby Proper Food. But we are learning fast how to care for the precious little lives, and far less babies die today than forty years ago. Most of all, we are learning how to feed our babies. And NESTLÉ'S FOOD has had a big share in teaching us. We have learned that the baby that cannot be fed at its mother's breast, must have something so close to mother's milk that the tiny stomach won't notice the difference.

Cow's milk won't do, because it's full of germs. If you boil or sterilize it you take from it its vital life-giving quality—and even then, it is full of indigestible curds which turn to hard lumps in the baby's stomach.

The Food Your Baby Should Have. But all doctors agree that cow's milk, with certain things taken out and certain other things added, is the ideal food for the baby who cannot have its mother's milk—and especially for the weaning baby.

And that's just what NESTLÉ'S FOOD is—the purest, richest cow's milk from our own sanitary, carefully inspected dairies, modified under scientific direction and reduced to a powder. You simply add water, boil two minutes and you have all ready for the baby the nearest thing in the world to mother's milk—a food that will exactly suit the little stomach

The coupon brings a big sample package. In that package lies the secret of your baby's chubby arms and dimpled cheeks. Send for it today and use.

HENRI NESTLÉ, 78 Chambers St., New York
Please send me, free, your book and trial package

Name _____

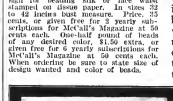
Address _____

Fancy Work Department

Every fashionable woman wants a beaded waist of some sort, and beading is such an easy art it seems a pity not to gratify this desire for pretty things. The beaded waists shown in the shops are enormously expensive on account of the hand work involved in putting on the beads, but they can be made at home at comparatively small expense. In No. 1005 we are offering you a tissue paper pattern stamped for the bead work. This can be basted on the waist—it is easier to do this before the waist is made up. The beads can be sewed through and the tissue paper and the paper easily pulled away.

No. 1005—**Beaded Waist.**—Entire design for beading silk or lace waist stamped on tissue paper. In sizes 32 to 42 inches bust measure. Price, 75 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. One-half pound of beads of any desired color, $1.50 extra, or given free for 6 yearly subscriptions for McCall's Magazine at 50 cents each. When ordering be sure to state size of design wanted and color of beads.

No. 1004—**Braided Linen Lawn Shirt Waist.** Braiding pattern stamped on imported linen lawn, price, 75 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. Mercerized braid for working, 25 cents extra, or given free for 1 yearly subscription for McCall's Magazine at 50 cents and 10 cents extra. The waist can be cut out by McCall Pattern No. 2969, which comes in 7 sizes, from 32 to 44 inches bust measure, price, 15 cents. We pay postage.



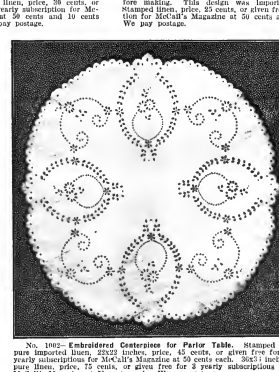
No. 1003—**Handkerchief Case.**—This is made in the new Paris style of embroidered linen, size 18x18 inches before one end is turned up to form a pocket and the embroidered flap is folded over. Stamped on pure imported linen, price, 30 cents, or given free for 1 yearly subscription for McCall's Magazine at 50 cents and 10 cents additional. We pay postage.

No. 987—**Glove Case of Embroidered Linen,** 12x18 inches before making. This design was imported direct from Paris. Stamped linen, price, 25 cents, or given free for 1 yearly subscription for McCall's Magazine at 50 cents and 10 cents additional. We pay postage.

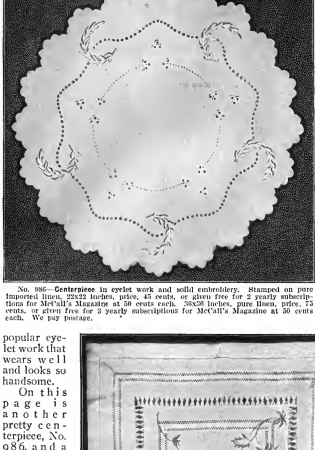
No. 1004 is one of the new braided linen waists. Braiding is quite a fad at present. It is much easier to do than embroidery and goes a great deal quicker. And such waists are very stylish and pretty.

All women like dainty belongings, and the little handkerchief and glove cases shown on this page will be sure to please the most fastidious, especially as they can be laundered. Even if mounted on colored silk or satin the linen covers can be ripped off and come from the hands of the washerwoman fresh and new each time.

Just below these little trifles is shown one of the handsomest centerpieces or stand covers that we have ever offered you (No. 1002). This is done in the



No. 1002—**Embroidered Centerpiece for Parlor Table.** Stamped on pure imported linen, 22x22 inches, price, 45 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. 36x54 inches, pure linen, price, 75 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

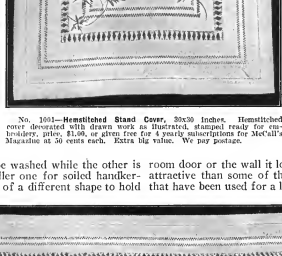


No. 986—**Centerpiece** in eyelet work and solid embroidery. Stamped on pure imported linen, 22x22 inches, price, 45 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. 36x36 inches, pure linen, price, 75 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

popular eyelet work that wears well and looks so handsome.

On this page is another pretty centerpiece, No. 986, and a drawnwork and embroidered bureau scarf and stand cover, Nos. 1000 and 1001.

THE latest fancy work fad is a bedroom set of Oriental bags. One large bag for laundry—there are two of them just alike so that one can be washed while the other is in use—a smaller one for soiled handkerchiefs and one of a different shape to hold the neckwear that is to be freshened.



No. 1001—**Hemstitched Stand Cover**, 30x30 inches. Hemstitched cover decorated with drawn work as illustrated, stamped ready for embroidery, price, $1.00, or given free for 4 yearly subscriptions for McCall's Magazine at 50 cents each. Extra big value. We pay postage.

The largest bag is made of four pieces of Chinese cotton, the design being a white ground with the figure of a Chinese woman or perhaps a Chinese mandarin in the center. The stamped design is richly colored and looks like a Japanese print. The four lengths of cotton form the two sides of the bag, two for the front and two for the back. They are fastened together with heavy white cotton in a fancy stitch, herringbone or feather stitch, and a three-inch frill is left at the top, where a piece of tape is inserted crosswise to hold a narrow strip of wood which has holes in the end through which to run a pair of white cotton window loops to hang the bag up by.

An opening is left in the front section of the bag, between the two pieces of cotton cloth and just below the cross-piece of wood, so that there is a place to slip in soiled clothing. When the bag is hung against the dressing-room door or the wall it looks much more attractive than some of the flowered ones that have been used for a long time.

No. 1000—**Bureau Scarf** to match Stand Cover No. 1001. This magnificent scarf is 18x52 inches and comes already hemstitched and decorated with drawn work and stamped ready for the embroidery, price, $1.00, or given free for 4 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

Weather-Proof Children

A good kind to raise

Such children are not affected by the winds of winter and to them colds are unknown.

"Right feeding" makes youngsters strong and rugged—able and ready for study or frolic in all sorts of weather.

Grape-Nuts

is the ideal food for growing children (as well as grown-ups). It furnishes those essential food elements which make red blood, sound bone, strong muscle, and steady nerves, which are the natural conditions of health.

And Grape-Nuts food supplies this building material in the right form to digest quickly and nourish perfectly.

Most children are fond of the sweet, nutty flavour, and mothers soon notice the "difference" in their boys and girls after Grape-Nuts is made a regular part of daily meals.

"There's a Reason"

Read the famous little book, "The Road to Wellville," in packages.

Postum Cereal Co., Ltd.,
Battle Creek, Mich., U. S. A.

McCALL PATTERN. No. 8275. Cut in sizes 32 to 42 waist measure. Requires 10¾ yards of "Shower-proof" Foulard 22 inches wide in 32 to 36 waist measure or 34 to 38 bust measure. The waist is made from McCall Pattern No. 8457. Cut in sizes 32 to 44 bust measure and requires 1¼ yards of all-over lace, 36 inches wide.

CHENEY SILKS

This attractive gown demonstrates the effectiveness of one of the well-known Cheney Silks—"Shower-proof" Foulards and their adaptability to the new fashions.

"Shower-Proof"
Reg. U. S. Pat. Off.
Foulards

are all that the name implies. They are beautiful in color and design. Over four hundred new designs in printed dress fabrics. Obtainable at the better stores everywhere.

Cheney Silks include "Shower-proof" Foulards, Florentines, Decorative Silks, Upholstery Goods, Velours, Velvets, Ribbons, Cravats, Velvet Ribbons, Spun Silk Yarns, Reeled Silks, etc., etc.

CHENEY BROTHERS
Silk Manufacturers

Needlework Department

Conducted by Helen Thomas

Miss Thomas will answer any question relating to fancy work if a stamped envelope is enclosed. Address all orders for Transfer Patterns to The McCall Company

SOMEHOW the approach of the holiday season seems to have a distressing effect on one's thinking faculties. On all sides are heard such exclamations as: "Oh, if I could just decide what to select for Mary!" or "Now there is Nelle to be remembered, but I can't make up my mind what it shall be." As the time for selection grows shorter, ideas become scarcer and more elusive. Although Christmas will be but three weeks distant when this issue of McCALL'S MAGAZINE reaches you, I am sure you will find some name that has yet to be checked off your gift list.

The holiday gift suggestions in last month's needlework article were so favorably received I decided to offer you further assistance in this month's designs. You are pressed for time, I know, yet you want your last selections to evidence just as good taste and care as those made earlier. When I prepared the designs for this issue I had in mind the idea of helping you in these delayed selections, and in each suggestion offered here I think you will find a combination of effectiveness and simplicity.

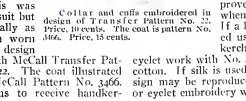
The first illustration shows a very attractive collar and cuff set. This design may be developed in either eyelet or French embroidery. Personally, I prefer the eyelet work—it takes a trifle longer to do but is far more effective. I had the design reproduced on coarse ecru-colored linen with No. 25 white marking cotton. This was worn with a coat suit but it will prove equally as attractive when worn with a waist. The design has been listed with McCall Transfer Patterns under No. 22. The coat illustrated was made with McCall Pattern No. 3466.

Collar and cuffs embroidered in design of Transfer Pattern No. 22. Price, 10 cents. The coat is pattern No. 3466. Price, 15 cents.

Everyone seems to receive handkerchiefs at Christmas but everyone doesn't receive a case in which to keep them. In McCall Transfer Pattern No. 143 is offered a suggestion for a very useful and attractive handkerchief case—one that can be worked in either eyelet or French embroidery. This would prove a most acceptable remembrance if made of colored linen—selecting, of course, the favorite color of the recipient—and worked with No. 40 marking cotton. A coarse marking cotton could be used but I always prefer the finer thread for developing an article of this kind.

After you have finished the spray and initial, and before buttonholing the edge, baste your material to a piece of white linen of the same quality as that used for the design. Baste well, so that each piece of linen shall be perfectly smooth and flat. Now buttonhole the outer edge. After the buttonholing is completed be sure to launder your embroidery before cutting the material away from the scallops. Fasten the back corners of the embroidered square to the plain section, with rosettes or bows of ribbon as illustrated. If desired, some sachet powder can be placed between the outside and the lining before lasting. This design would also make a very pretty dressing-table pincushion.

For those who have a very little tot to remember at this time of the year no gift could be prettier than an embroidered cap. For the cap illustrated here McCall Transfer Pattern No. 130 was used. When I prepared this design I had in mind a dainty little lingerie cap, but it has proven just as effective when developed on silk. If a lingerie cap is desired use a very fine handkerchief linen and do the eyelet work with No. 40 or finer marking cotton. If silk is used for the cap the design may be reproduced in either French or eyelet embroidery with embroidery silk. If silk is used, and the cap intended for cold weather wear, there should be a lining of soft silk or messaline. A very pretty touch is added by placing a frill of lace just inside the



A dainty handkerchief case embroidered in design of Transfer Pattern No. 143. Price, 10 cents.

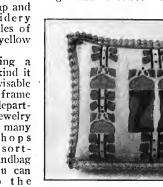
An embroidered infants' cap. For this design McCall Transfer Pattern No. 130 was used. Price, 10 cents.

McCall Transfer Pattern No. 325, suitable for embroidering handbags, pillow-tops, scarfs, etc. Price, 10 cents.

edge. Besides the embroidery design this transfer pattern also gives the exact shape for cutting the cap.

The illustration on the right, at the top of this page, shows a very prettily embroidered handbag. This design was taken from McCall Transfer Pattern No. 325, and as embroidered bags are to be much used this winter it should prove very popular. As a holiday gift it would be particularly acceptable if developed in shades that harmonize with a favorite gown. Or it might be worked in the Chantecler colors—vivid red, blue, green and yellow—a combination that would contrast well with any costume. I had the bag made of coffee-colored burlap and the embroidery done in shades of brown and yellow Roman silk.

In planning a bag of this kind it is always advisable to select the frame first. All department and jewelry stores and many smaller shops carry an assortment of handbag frames. You can either do the mounting yourself or have it done at any jewelry store.



An attractive pillow made with the use of McCall Transfer Pattern No. 326. Price, 10 cents.

There should be a lining of soft silk and the convenience of the bag is added to if a small pocket is placed on one side of the lining. The top of this little pocket should be shirred on an elastic cord.

This transfer pattern consists of several motifs of various sizes which are suitable for decorating pillow-tops, table-covers, or, if developed in outline stitch or bead work, they would furnish a very attractive waist or costume decoration.

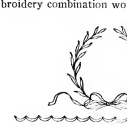
There is certainly no nicer gift than a pretty pillow. In McCall Transfer Pattern No. 326 is furnished a pillow-top design which is especially suitable for stencil-embroidery combination work. This work is quite new, having just been introduced this season, and because of its beauty and simplicity it has become very popular. As shown in the accompanying illustration a coarse natural-color canvas was used for the cover and the work done in shades of delft blue.

To do this work, first stamp your design very carefully, as each line must be quite distinct. After you have fastened the canvas firmly to a board or table fill in the different figures and designs with paint. For this work you will want to use a fairly fine brush as the paint must come just to the lines of the design and not "lap" over. For this stenciling I recommend the use of tube oil paint. It is less expensive and more reliable than other kinds.

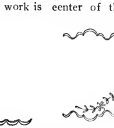
After the paint is thoroughly dry each design is outlined in chain stitch with heavy Roman silk. If desired, some of the smaller dots and designs can be done solid in satin stitch.

A novel and effective finish is gained with the use of upholstery fringe at the edge instead of the usual pillow cord.

It is certain that no gift would be more appreciated by the housewife than some hand-embroidered towels. The designs of McCall Transfer Patterns No. 204 and No. 146, here illustrated, offer excellent suggestions for embroidering towel ends. A clever idea would be to work a half dozen towels, three of each design, in the color of the hangings of the recipient's room or guest chamber. For these any toweling material may be used and the design worked with mercerized embroidery cotton. If the design is to be worked with white use No. 25 marking cotton. The center of the wreaths in these designs



No. 204—EMBROIDERY DESIGN for initial towel ends. Price, 10 cents.



No. 146—EMBROIDERY DESIGN for towel ends. Price, 10 cents.

A $2.00 All-Over Embroidery Waist of Fine Quality

$1.00 Expressage Prepaid by Us

This is a "NATIONAL" opportunity—an offer of a $2.00 waist for $1.00. And we mean exactly that—without one penny's exaggeration.

There is an old saying that it would be difficult to sell $5.00 gold pieces for $4.00—because it would seem too good to be true. Yet the offer of this $2.00 waist for $1.00 is true—every word of it, because it is a friend-making offer of the "NATIONAL," the greatest ladies' outfitting establishment the world has ever known.

No. C 68.—This beautiful new design is made up of imported all-over Swiss Embroidery of fine quality. This waist is entirely made of the embroidery front, sleeves, back and all. This material is one of the most stylish of the season, and this is one of the most beautiful of the new patterns. The front is made, as pictured, with the new points of insertion trimmed with a very full edging of fine Val and crochet balls. It has the new Parisian straight cut long sleeves with French band cuffs, trimmed with insertion and Val. Closes invisibly in back with small, flat, pearl buttons. This waist will launder easily and beautifully, will wear well, is extremely stylish and becoming—well made and suitable for wear on any occasion.

NOW, if you find you can secure a waist of equal quality in any store in America for less than $2.00 (or possibly $1.98)—then we want you to send this waist back by express at our expense, and we will refund your money. White only. Sizes 32 to 44 bust.

Special friend-making price $1.00
Expressage prepaid by us.

Just put a one dollar bill in an envelope, give us your size, and get this two dollar "NATIONAL" bargain. If you are not delighted with it we will refund your money upon request. Be sure to state the size desired.

Two "NATIONAL" Spring Style Books are *Yours Free*

One Book is now ready—the "NATIONAL'S Advance Sale of New Spring Styles," with 48 pages of the newest, the best of spring fashions. This Book we want to send you Free by return mail. The Second Book—the great "NATIONAL" Style Book—will be sent you about January 27th.

We very much want you to have these Books. We have reserved them for you, but—we need your name and address. So now, before you turn this page, just now send us your request for these Style Books. One will come to you by return mail—the other about January 27th. **Both will be sent you Free.**

NATIONAL CLOAK & SUIT CO.

206 West 24th Street, New York City

Mail Orders Only—No Agents or Branches

Suesine Silk 39¢

Suesine Silk is so good in Looks and Wear *Keeps its color, shape and crisp neatness so well that thousands of women wear it again and again in preference to any other silk. It keeps its friends.*

Write today for 41 FREE Samples

Always, when writing for the FREE samples, be sure to mention the name and address of your Dealer, and say whether or not he sells Suesine.

The minute you receive the FREE samples you will say—"What a lovely gift for dance dresses, calling costumes, exquisite evening gowns, home frocks and street wear!" You are right. Rich, durable, handsome Suesine will make dresses Titania herself would delight to wear.

Four or five years ago, when Suesine Silk was first introduced, women of taste and discrimination bought Suesine Silk for a single dress. Today they are buying Suesine Silk again and again—not alone for one dress but for many, because they have proved for themselves by their months of trial that Suesine Silk is the BEST Silk value they can buy.

What would YOU give for a dress that sets and hangs properly?—that holds its color and lookst Suesine Silk will meet your exactions—36c a yard.

EVERY YARD OF SUESINE SILK IS BRANDED WITH THE NAME:

SUESINE SILK

That name is our endorsement of *quality*; it is our *guarantee* of satisfaction. It is YOUR protection. Refuse strange "substitutes" in your ring. Look for the name: SUESINE SILK.

Always, when writing for the FREE samples, be sure to mention the name and address of your Dealer and say whether or not he sells Suesine.

41 LARGE and GENEROUS SAMPLES FREE

showing each of the exquisite Suesine shades.

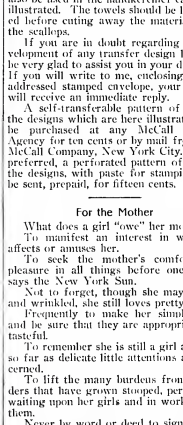
No matter where you live, it is easy to get genuine Suesine Silk

We do not sell Suesine Silk at retail enough to make retail men hate. But if we cannot send you the name and address of a Dealer in your vicinity who has Suesine Silk, we will see that your order is filled at the same price, and just as conveniently, by a reliable retail house. If you on lose color samples and price, 39 per yard.

The price of Suesine Silk in CANADA is 50 cents a yard.

Write *Now* for the FREE samples 41 exquisite shades and colors of Suesine

Bedford Mills Desk 5 8 to 14 West 3d Street New York City



Ask your Dealer for **Princess Silk Foulard,** (*a Sister to Suesine*) the new Bedford Mills Product

McCall Pattern No. 5275. Requires 8¼ yards Suesine Silk for size 36 with sleeves.

provides space for the use of an initial. For these initials you can use McCall Transfer Pattern No. 50. This pattern, you will find, includes initials in four different sizes—twelve of each size. Pad the initials well before working. An initial should also be used in the handkerchief case here illustrated. The towels should be laundered before cutting away the material from the scallops.

If you are in doubt regarding the development of any transfer design I should be very glad to assist you in your difficulty. If you will write to me, enclosing a self-addressed stamped envelope, your inquiry will receive an immediate reply.

A self-transferable pattern of any of the designs which are here illustrated may be purchased at any McCall Pattern Agency for ten cents or by mail from The McCall Company, New York City. Or, if preferred, a perforated pattern of any of the designs, with paste for stamping, will be sent, prepaid, for fifteen cents.

For the Mother

What does a girl "owe" her mother?

To manifest an interest in whatever affects or amuses her.

To seek the mother's comfort and pleasure in all things before one's own, says the New York Sun.

Not to forget, though she may be old and wrinkled, she still loves pretty things.

Frequently to make her simple gifts, and be sure that they are appropriate and tasteful.

To remember she is still a girl at heart, so far as delicate little attentions are concerned.

To lift the many burdens from shoulders that have grown stooped, perhaps, in waiting upon her girls and in working for them.

Never by word or deed to signify that the daughter's world and hers differ, or that one feels the mother is out of date.

To study her tastes and habits, her likes and dislikes, and cater to them in an unobtrusive way.

To bear patiently with all her peculiarities and infirmities, which after all may be the result of a life of care and toil.

To defer to her opinions, even if they do seem antiquated and not obtrusively to possess the wisdom of one's college education.

To do one's best in keeping the mother youthful in appearance as well as in spirit by overseeing her costume and the little details of her toilet.

Not to shock her by turning into ridicule her religious prejudices, if they happen to be at variance with one's own advanced views.

To introduce to her one's friends and enlist her sympathies in one's projects, hopes and plans, that once again she may revive her own youth.

If she be no longer able to take her accustomed parts in the household duties, never allow her to feel she is superfluous or has lost her importance as the central factor of the home.

To remember her life is monotonous compared to one's own, and to take her to places of amusement or for an outing in the country as frequently as is convenient.

The girl who endeavors to repay in a slight measure what she owes her mother will be most popular with those who are worth considering, and, ten to one, her life will be a successful one.

$1,000 This amount in cash was awarded for the phrase

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This sentence was selected as representing in the fewest words, most happily arranged, the cardinal advantages of

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The winner of the prize is Mr. EARL G. MANNING, of Mattapan, Mass., who submitted this entry on March 2, 1910.

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BARNABY MFG. CO. Fall River, Mass.

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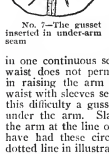
The Home Dressmaker

(Continued from page 47)

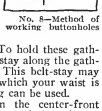
seamed edge well. Now gather your sleeve between the groups of double crosses on each side of the slash. Baste the cuff to the sleeve with the small circle at the sleeve seam and the large circles on the upper side. This basting is done in the same manner in which the neckband was attached to the neck edge—the end of the underlap being left free, as shown in Figure 3, illustration No. 6. Stitch one-eighth inch from each edge of the cuff.



No. 7—The gusset inserted in under-arm seam

As the closing of the under-arm and sleeve edges is made in one continuous seam you will find this waist does not permit the same freedom in raising the arm that is found in the waist with sleeves sewed in. To overcome this difficulty a gusset is inserted directly under the arm. Slash your waist under the arm at the line of two large circles. I have had these circles connected with a dotted line in illustration No. 2 so that you will have no difficulty in locating them. Sew the gusset (the piece lettered "E") in this slashed opening as shown in Figure 4, illustration No. 7.

Gather the waist at the waistline at the line of large double circles. There should be two rows of this waistline gathering—placed the same distance apart as the circles. Draw your gathering threads until the waist is drawn in to correspond to your waist measure. To hold these gathers in place sew a belt-stay along the gatherings on the inside. This belt-stay may be of the material of which your waist is made or regular belting can be used.



No. 8—Method of working buttonholes

The buttonholes in the center-front pleat are cut lengthwise and those in the neckband, crosswise. After cutting the buttonholes, outline each side with several strands of thread. These loose strands are afterward covered by edge of the buttonhole stitch. See Figure 2, illustration No. 8, which shows the method of working a buttonhole.

If there is any point in the making of this or any other garment about which you are in doubt I shall be very glad to assist you all I can. If you will write to me, enclosing a stamped, self-addressed envelope you will receive an immediate reply.

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If this number of McCall's Magazine came to you in a pink wrapper with an expiration notice, send us 50 cents at once for another year's subscription. If you do not act promptly you will miss the large and handsome February number. If you send one or more subscriptions with your own, you can earn a fine premium. See pages 80, 81, 82 and 83.

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No. 24 M 81.—This French Style of Hand Embroidered Combination Corset Cover and Drawers is made from a fine quality of white cambric. The artistic embroidered design of the cover is genuine hand work. Embroidered scalloped edge around neck and armholes acts also as a ribbon beading, through which is inserted delicate baby ribbon tying in bows at shoulders and front. Corset cover joined to drawers by embroidered ribbon beading through which is inserted delicate satin ribbon. Full umbrella drawers finished with lawn ruffle with dainty embroidered scalloped edge. Designed over the most approved model to insure a perfect fit. The artistic French style and dainty hand-worked design will please the most critical judge of fine lingerie. Sizes 32 to 44 bust measure. Our special price—all mail or express charges paid by us..... $1.00

No. 24 M 82.—Same Style Combination with Corset Cover and Short Skirt instead of drawers. Sizes 32 to 44 bust measure. Our special price—all mail or express charges paid by us, $1.00

No. 24 M 80.—This exquisite Gown embodies the latest French idea with flowing kimono sleeves and yoke designed in one piece. The yoke as well as sleeves has an effective and dainty design of genuine hand embroidery. Embroidered scalloped edge, which acts also as a ribbon beading, with dainty baby ribbon tying in bows, around neck and flowing sleeves. Gown cut extra full, best quality white cambric—the popular slip-over style. The dainty simplicity and exquisite hand-worked embroidery will at once appeal to the refined taste of every woman. Sizes 14, 15 and 16 neck measure. Our special price—all mail or express charges paid by us..... $1.00

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R 62. *Combination Corset Cover and Drawers, of all-over Swiss Embroidery, finished at neck with scalloped edge and dainty silk ribbon drawn through eyelets. Wide circular Drawers with fitted yoke, ribbon at waist drawn through embroidery beading. Size 32 to 44 bust. Postage 10 cents extra. Price* **98c**

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Undergarments for Ladies and Clothes for Her Dollyship

No. 3773 (15 cents).—This illustration presents a very attractive version of a ladies' combination undergarment. It offers a choice of two outlines at the neck opening and the lower edge of the fitted body portion may be finished straight or with points. The flounce can be straight or circular as desired. This garment offers opportunity for simple or elaborate trimming. The lower small view shows a very pretty scallop-finished edge. For this scallop McCall Transfer pattern No. 294 was used. This pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. For the thirty-six size will be needed three and five-eighths yards of material thirty-six inches wide.

No. 3770 6 sizes, 32 to 42 inches bust measure.

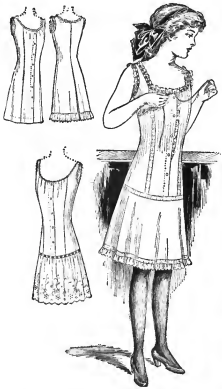
No. 3773—7 sizes, 32 to 44 inches bust measure.

No. 3770 (10 cents).—Here is shown a new corset cover of unusually pretty design. It can be trimmed as simply or as elaborately as desired. The prettily shaped yoke and the arrangement of the tucks are points sure to please. This pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six size will be required one and one-eighth yards of material thirty-six inches wide.

No. 3780 (10 cents).—This is the time of the year when Miss Dolly is a very important member of the family. She will not be overlooked, and, of course, her clothes present a subject that requires attention. In this design is offered a complete set of clothes for her dollyship—a set which will be sure to please because it is modeled after the garments which her little mother wears. All little girls like to see their dolls dressed like themselves. Any sheer white material could be used for the set of underclothing. The little dress could be made of a washable fabric or China silk and trimmed with lace as illustrated. This little pattern is obtainable in four sizes, for eighteen, twenty, twenty-two and twenty-four-inch length dolls. For the twenty-inch size will be required one and five-eighths yards of material thirty-six inches wide.

No. 3780—4 sizes, 18, 20, 22 and 24 inches long.

Indoor and Undergarments for the Miss and Little Girl



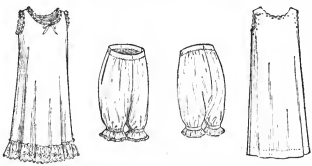
No. 3758—5 sizes, 14, 15, 16, 17 and 18 years.

No. 3758 (15 cents).—The figure of today, with its straight, narrow lines, calls for an entirely different type of undergarment from those formerly worn. This is even true in the undergarments worn by the miss. All fulness at the waist has been eliminated and petticoats hug the hips as closely as the skirts under which they are worn. This new development is attractively presented in the misses' Princess combination undergarment here illustrated. The lines are in accordance with the decree of Fashion, yet they do not detract from the girlish appearance of the wearer. The design provides for the use of a straight gathered or circular flounce, or, if preferred, the flounces can be omitted entirely. For the scallop finish at the neck on the lower small view McCallTransfer Pattern No. 294 was used. This undergarment pattern comes in five sizes, from fourteen to eighteen years. Without flounces the sixteen-year size will require two and one-quarter yards of material thirty-six inches wide, for the straight flounce one and one-half yards and for the circular flounce one and one-eighth yards of the same width.

No. 3760 (10 cents).—For indoor wear kimonos are proving just as popular for the little lady as for the grown-ups. The design offered here presents an attractive version of the kimono wrapper—one that is sure to please the mother as well as the little wearer. As illustrated, serpentine crêpe was used and the binding-band fashioned of satine in a harmonizing color. Challie is another suitable material. The pattern can be had in six sizes, from two to twelve years. For the six-year size will be required two and three-quarter yards of material thirty-six inches wide, and for the band, one and one-quarter yards of the same width.

No. 3790 (10 cents).—Styles in undergarments for the little folks seem to change with those of their elders. In the underwear set here illustrated is shown two garments which the up-to-date mother considers absolutely indispensable to her litle daughter's wardrobe. The knickerbocker drawers, of course, recommend themselves. The petticoat-slip is well liked because it serves as both a waist and skirt, makes a belt unnecessary, does not sag or bind, requires fewer buttons and buttonholes, and last, but by no means least, is very easy to launder. This little slip may be

No. 3760—6 sizes, 2, 4, 6, 8, 10 and 12 years.



No. 3790—6 sizes, 2, 4, 6, 8, 10 and 12 years.

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elaborately trimmed or simply edged with a buttonholed scallop as shown on the right view. For the scallop McCall Transfer Pattern No. 294 was used. The pattern comes in six sizes, from two to twelve years. The six-year size will require two and three-quarter yards of material thirty-six inches wide.

Women Who Fly

(*Continued from page 7*)

aeronautical instructor, is learning the management of a Bleriot machine. The photograph, taken at Mineola, Long Island, shows the lady in her aeroplane.

Mrs. Elizabeth Rache has recently been flying in her machine at Mineola and elsewhere. And so the list might be extended. But perhaps enough has been said to prove that aeroplaning for American women is even now an established sport, and that it bids fair to continue and extend with the passing of the years.

Abroad, the air-women are more numerous than in the United States. There doesn't seem to be any special reason why this should be so, but the fact remains nevertheless. For instance there is Lady Abbdy of England, who has offered to back an aeroplane line between London and Paris. A Mrs. Spencer Kavanagh and a Miss Edith Creasey, both women of wealth, are promising pupils of Grahame-White, the well-known English aviator. Mr. White's mother is a veteran of the air. The Countess of Lambert is still another air-woman of promise. The accident that befell the Baroness de la Roche at Rheims in July last will not have been forgotten by the reader. She is an expert aviator, but while flying, met with one of those unlooked for mischances that seem to be unavoidable at this stage of the game, fell and injured herself terribly.

Then there is Mlle. Dutrieux of Paris, who owns a Santos-Dumont machine that she flies with much skill; Madame Palier who is said to hold the women's record for distance flight; Madam Branger; Mlle. Franck, who has essayed some ambitious flying feats; Madame Paruhan, wife of the inventor and aviator; Mlle. Marvingt; Madam Collier; Madame Cobron; Princ Warchalowski, the spouse of a wealthy Pole, who too is an expert with the aeroplane, and many others.

The list will be sufficient to show that the joys—and dangers—of the aeroplane are not monopolized by the men-folk. And the indications are that this "poetry of sport" will become even more popular with the sex for which, somehow, it seems so entirely appropriate.

Tell The Truth To Your Children

(*Continued from page 17*)

Jill's silence. 'Why mother,' he said as an all-convincing argument, 'Lotty always tells her you have a toothache or a headache, or that you have gone to New York and that you'll not come back unless Jill is good and quiet!' This made me see in a flash the whole false tissue in which the poor baby's ideals are beginning to take their shape. And the boys, so trained in petty deceptions that they regard it as an easy way of gaining results and use it without scruple. Oh, girls, indeed I cannot have it; would you if you were in my place? Lies in the family, among ourselves, about little things, so soon become a habit. How easily the boys will grow up to think falsely, speak falsely

and then act falsely, and everything I have tried to do will be undone."

Before our morning was over we had all come to agree with Martha, and we tried in every way to give her our support and sympathy. Life would be very different without Lotty's strong shoulder to lean upon. We each sought to help by offering what we could.

"I will take Jill, Martha," said Madeleine, "on the day the new nurse comes, so that you will have time to show her everything and not have so many cares for the first twenty-four hours." "And I will take the boys with us every Saturday afternoon for our long ramble. You know Lotty used to be with them so much on Saturday," I hastily suggested.

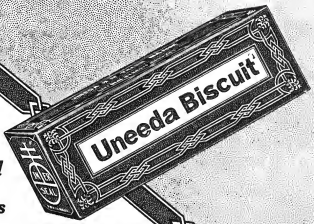
Polly chimed in, "You must send the whole bunch over to me on Mondays. You will never find another Lotty to wash and iron while you are asleep. I'll assume all of them on Mondays."

The more we talked it over the clearer did we see that the moral question in keeping Lotty could not be put off with a smile. I repeated to the girls a story often told me by my father about his boyhood. He had once been much petted by an elderly gentleman who was visiting his father. On leaving their home the gentleman had promised him a pony. The boy was too inexperienced in the disappointments of life to detect the possible joke underlying the promise. His belief was implicit. Every morning he took up his station at the gateway of his father's house and looked down the road toward the town. One bright morning, after more than a month of patient watching, he saw a man turn the corner leading a little black pony.

"Oh, my pony has come! my pony has come!" he shouted and rushed down the road to throw his arms passionately about the little animal's neck. But alas! the pony was not for him; and weary with disappointment and sad at heart he was forced at last to give up his hope. With it we may easily believe he gave up forever his primitive and instinctive belief in the word of all older persons.

This story had made a profound impression upon me, and I saw that it affected the girls also. I saw plainly written in every face the anxious wish to do all in each one's power to give the children a fair chance, to avoid putting any unnecessary impediments in the uphill work of character-building. I am sure we all felt afresh that the mother's responsibility is nowhere greater than in the matter of securing a happy environment for her children, of shaping and restraining as much as she can all influences that disturb their right development. If children are not shown in the daily life of the home the five elemental traits of truth, honor, loyalty, obedience, devotion, how can they imitate such traits or hope to reproduce them in their own lives? The surest way to secure for children the qualities that make for intellectual freedom and moral happiness is to see that such qualities are present in all persons who come in daily contact with them, whose influence is sure to mold and set their ideals.

I am sure we each reviewed our home life thoroughly after Martha's talk on truthfulness, and I would not be surprised to learn that many helpful changes grew from our thoughts and introspection. In this way can mothers help one another, for by observation and intelligent talk over each one's peculiar and particular problems, all benefit and are uplifted.



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Designing Stage Costumes

(Continued from page 9)

"Inasmuch as changes of style are more or less influenced by stage costuming, much thought must be given to this phase of the work. I have found that many women who are unable to visualize a garment described in a fashion letter will readily accept the same idea when seen in a stage costume. This was clearly illustrated in the popularity of small hats last fall. Although the fashion writers had been predicting the success of small hats they were not generally accepted until seen on the stage. Several weeks before they appeared in the shops and on the streets I had successfully used them in a musical production. A prediction of the present satin scarf craze was illustrated in a production which I costumed early last spring."

Much has been said and written about the color scheme of a sextette number in "Up and Down Broadway"—a production costumed by Mr. Ellis. The costuming of the number in question places ultra-marine blue in juxtaposition to vivid magenta. The effect is startlingly beautiful. When asked concerning this color combination Mr. Ellis gave Miss Valli-Valli, the English actress, as the source of its inspiration.

"She used the colors together in a costume which she wore last season. In her costume they were quite unobtrusive, but when I saw the combination I immediately recognized its possible effectiveness in a magnified scale. In planning color schemes it is always necessary to bear in mind that effects are greatly magnified in stage settings. The use of fifteen or twenty powerful calcium lights makes an appreciable difference. Deep shades can rarely be used save in very large productions and then for contrast purposes only. One cannot go far wrong by sticking to the pastel shades."

A partial list of the productions which Mr. Ellis has designed for this season includes Mr. Sam Bernard's new comedy, "He Came from Milwaukee," Miss Lulu Glaser's opera, "The Girl and the Kaiser," "The Balkan Princess," "The Love Waltz," "Sweet Sixteen," Mr. Lew Field's Winter-garten production and "The Glass Blowers." In addition to this he will design costumes for new productions of "The Jolly Bachelors," "The Midnight Sons," and "Havana." When Mr. Ellis designed the costumes for the American production of "Havana," he departed entirely from the costuming of the original London production. The most successful number in the piece was the "Hello, People" song. The costumes worn in this one song were copied by wholesale manufacturers and ten thousand reproductions sold.

For "The Midnight Sons," Mr. Ellis designed, and there were made under his personal supervision, four hundred and twenty costumes. In Mr. Bernard's new comedy three hundred costumes are worn in addition to one hundred and fifty hats. There are forty young women in the chorus of "Up and Down Broadway." Each girl has ten complete changes of costume—a total of four hundred costumes for the chorus girls alone!

It is not surprising that Mr. Ellis has little time for talking about his work.

The Care of House Plants in Winter

(Continued from page 23)

death to them to put them in a warm place or to apply warm water. Remember that. Keep them cool and dark, and the frost will leave them gradually without rupturing their delicate tissues, and they will be likely to recover unless very severely frozen. It may be necessary to cut away some of their tendrest branches, and perhaps some will have to be cut back to the root, but none should be thrown away until they have been given a chance to make a new start. The temperature of the cool room spoken of should be but little above the frost point. On cold nights it is well to drop paper shades between the plants and the glass.

Care must be taken to keep all hanging plants well supplied with water. Because of their exposure on all sides to a temperature considerably higher than that at the window-sill they will dry out very rapidly. Water should be applied daily.

Plants ought to be turned at least once a week to prevent them from becoming one-sided. Give all sides of them an equal chance at the light. Place the larger ones at the sides of the window and the smaller ones between. This enables both classes to get the benefit of the sunshine without getting in each other's way.

Two illustrations accompany this article to which I desire to call the reader's attention. No. 1 shows a stand of narcissus and ferns. These ferns are of the cromeanum variety, an adiantum of recent introduction, having thick, firm foliage that enables it to stand the hot, dry air of the living-room nearly as well as the favorite old Boston fern and its kindred. It should be given a trial by every owner of a window garden. The narcissus shown in the picture was grown from bulbs potted in fall. All flower-lovers should force these plants: Holland hyacinths, tulips and Roman hyacinths, for they can be brought into bloom in midwinter with very little trouble. Indeed, they are more satisfactory than any other plants because they require much less care.

Illustration No. 2 gives a very good idea of what a winter window-garden may be when Chinese primroses, callas, cyclomens and begonias are used along with such prettily-foliaged plants as coleus, ferns and tradescantia—all common plants of the easiest culture. Rare and costly plants are not as desirable for this purpose as the commoner kinds, because they cannot be grown satisfactorily unless they receive a treatment which the average amateur is not able to give them. A healthy geranium, in full bloom, will afford vastly more pleasure than a plant that may have cost more than a dozen geraniums, but is feeble and sickly because of its failure to receive the treatment needed to bring it to perfection.

The Thorn That Pricked the Flesh

(Continued from page 22)

Teacher held out her hand, and without looking up, Judith managed to place the object of her guilt upon it.

"You may stand where you are," Teacher commanded. "The others will prepare for dismissal."

The big clock on the wall ticked louder than ever when Teacher and Judith stood alone in the room. Why didn't Teacher scold? What was she doing? The little maid's curiosity prompted her to glance quickly out of the corner of her eye in Teacher's direction.

Oh, horror of all things horrible! Teacher was reading the note. Would she never stop reading it? Would she read it before the school like she did once when Clara Grant wrote to Jamie Smith that she liked him better than anybody in the wide wide world?

Judith flinched when she remembered how they all had danced around Clara after that, pointing fingers of desision at her and singing:

"Clara's mad and I'm glad,
And I know how to please her;
A bottle of wine to make her shine
And Jamie Smith to squeeze her!"

Was she still reading it or only thinking what more of punishment she should inflict?

How the words of that note burned into Judith's mind. She fancied she could almost see them on the wall in blazing letters: "Dear Tom, I didn't mean what I sed about you to dan I wont talk to dan anymore an you can walk home with me after school and we can go for hickory nuts in our woods and you aint frekled face nor you aint got no snub noes and your betters dan any old day. JUDITH. P.S.—What's the matter with teacher aint she cross. Say you aint mad any more are you. please answer."

What was Teacher saying? Judith stood on her left foot and scraped the other up and down her slim little leg.

"Tell me all about it, dear."

Ah, at last Teacher was herself, but Judith didn't trust her—not yet.

"I—I'm sorry I wrote the note, an' you won't read it before the school?" she pleaded.

"No, dear, I won't. But tell me what's the trouble and why you wrote that to Tom. I'm not going to scold," she added as an after thought.

Teacher's voice was infinitely tender and the arms she wound around Judith's little form were very soft. Oh, it was easy now to put her little head on Teacher's shoulder and sob out, "I told Dan that Tom was freckle-faced and had a snub nose, and Dan told Tom I said it. And Tom said he'd never speak to me again. And I was only mad at Tom because he gave Mary a apple, and I don't like Mary cause—'cause she likes Tom."

"And so you thought you would write Tom a note and tell him you were sorry you said it?"

Teacher's voice sounded a little uncertain but Judith did not notice.

"Yes, ma'm."

"You may go now," Teacher said almost abruptly, yet kindly.

"Oh, if life were only as simple for grown-ups," Teacher said aloud when Judith had gone. But the sound of her own voice startled her. She was not aware that she had been thinking aloud.

Footsteps approached from the hallway and the Principal was coming toward the desk.

"Don't you think a little child can sometimes bring us to our senses, Helen?"

She did not look up, but something in the man's voice seemed to take the thorn out of her flesh—the thorn that had pricked all day and all last night: the thorn that had made her cross and let her lose control of her pupils. For Teacher had quarreled with the Principal, and she being a grown up, did not dare tell him she was sorry even when she knew she was in the wrong.

"You have been evesdropping!" she accused, trying to be natural.

"I plead guilty and I'm glad of it," he retorted. "Don't you think it's best to say to each other that we are sorry?"

"I'm sorry," she said softly.

"And so am I," he added.

The next morning, before any pupils had arrived, Teacher glanced quietly around before she took one of Tom's books from his desk. She turned the leaves until she came to that day's lesson then carefully clipped a little note between the pages—the little note that lay in the aisle the night before.

That afternoon Judith and Tom walked home from school hand in hand and the world was once more serene.

Nobby Garments for Outdoor Wear

(Continued from page 43)

Two collar outlines are provided for—the sailor outline shown and a smaller round collar. The list of materials of which this coat might be made includes serge, basket-weave, cheviot, silk or any of the fancy weave suitings. There should be no hesitancy in attempting the construction of this garment. Its construction will be found very simple and easy. The pattern is cut in five sizes, from four to twelve years. The eight-year size requires two and seven-eighths yards of thirty-six-inch width material.

No. 3786 (15 cents).—This illustration shows a little girls' coat of novel and charming design. It is a model which will present no difficulties of construction—any mother can make it with very little labor. It has two of the latest style features—the two most popular features of the season—the sailor collar and the cutting of the sleeve in one with the body of the garment. This coat was very attractively made of red cheviot with the side seams trimmed with black silk braid. For the sailor collar black satin was used and red and black enameled buttons used for the closing and trimming the tab extensions. Other materials which would be quite suitable for this design are serge, broadcloth, basket-weave or cashmere. The pattern may be had in four sizes, from four to ten years. The six-year size will require two and one-half yards of material thirty-six inches wide.

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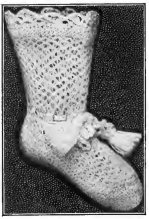
New Bootees for the Baby

By L. J. Brewster

No. 1—Pale-Green and White Silk Bootee.—Use four steel needles, No. 16 or 17. Cast on 60 stitches and knit around once with dark color. 1st row—K 1, over, k 1, over, k 3, over, k 1, over, k 2, p 2. 2d row—K 12, p 2. 3d row—K 2, slip the first over the second, k 8, slip the second st on left needle over the first, k the first, p 2. 4th row—Like third except that 6 instead of 8 are knit. 5th row—Like third except that 4 are knit. 6th row—Like third except that we knit 2 and widen each side of the purled stripe. 7th row—K 2, slip first over second, slip second over first on left needle, k the first, make 2 of next st, p 2, make 2 of next. 8th row—Slip second over first, k the first, make 2 of the next, k 1, make 2 of the next, p 2, make 2 of next. 9th row—K 6, p 2, then k 8, p 2 to end. Slip the last 2 st on the next needle and begin again. Repeat these 9 rows 4 times. K 2 rows white, then over, n, k 2 to end for cord. K 2 more rows white. This finishes lower part of foot.

No. 1—Pale-Green and White Silk Bootee



No. 2—Honeycomb Silkateen Bootee

Top of Foot.—With dark k 20 st and purl back. Repeat; knit a white row of same width. Continue until you have three stripes of each color. Finish the instep with white, narrowing at both ends of work in alternate rows until but 4 st left. Pick up with dark, 18 st on each side of foot, making 80 in all; k 4 rows dark and 12 rows light. K 4 rows more, narrowing at each side of heel and toe. Turn work and bind off. Crochet finish at top, run cord round ankle.

No. 4—Laced Bootee

No. 2—Honeycomb Silkateen Bootee. Cast on 72 st with two steel needles, No. 13. Knit across plain twice, purl next row, then 1 row plain. 1st row—Slip 1 at beginning of each row, then over, slip 1 with needle held as if to purl, narrow, slip 1 and k 1 instead of narrowing at end of needle. 2d row—Slip 1, narrow st and loop together, k 1, k 1 and take off the loop with the st so that they will be crossed. Repeat these 2 rows for an inch and a half, then knit 1 row plain, purl next, next plain, k 1, then over, n, k 2 to end, purl back. Continue the honeycomb stitch for one-fourth of an inch. K 24 plain knitting into the back of loops; with another needle k next 24 honeycomb st until the instep is 1½ inches long. K 3 ribs garter stitch, narrowing at both ends of needle in alternate rows until but 18 stitches left. Take up 15 stitches each side of instep, making 96 around foot, k 9 ribs garter stitch, then 4 more ribs, narrowing at both sides of heel and toe in every other row. Crochet a finish around top and run a cord or ribbon around ankle.

No. 3—Silk Block Bootee. Two spools of silk, four steel needles No. 16. Take up 60 st, k 3, p 3 for 3 rows, then p 3, k 3 for 3 rows. Repeat until leg is 15 blocks long. Narrow 2 st at back, k 4 rows and decrease 2 again, repeat. There are now 54 st. K 2, p 2 for 1 row, then k 2, over, p 2 together for 1 row, k 2, p 2 1 row. Knit as in the beginning for 6 rows. Slip 30 on one needle at back and knit plain, purling back for 1 inch. This is for the heel. K 9, n, k 2, n twice, k 2, n, k 9, purl back; k 9, n 4 times, k 9, purl back; k 9, n twice, k 9, purl 10, fold work on wrong side and bind off. Take up 14 st on each side of heel, knit bottom of foot plain and instep in blocks. Narrow in every other row at each side of foot, joining instep until but 49 st. Knit without narrowing until foot, including heel, is 2½ inches in lngth. Put 16 st on 2 needles and 17 on the other. K 1, n, knit to last 3, n, k 1 on each needle. K 2 rows plain. Repeat twice, then narrow as before with only 1 row between. Narrow thus until you have but

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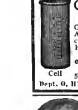

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14 on needle, slip these on draw-string and sew down on wrong side. Crochet a cord for ankle and attach wing tassels made thus: Ch 4, join, ch 4 and work 12 long crochets into ring, ch 4, catch in ring, ch 2, 4 d c in ring. Crochet a finish at top of leg.

No. 4—Laced Bootee. Cast on 33, k across twice with color. 3d row—K 1, over 2, n. 4th row—Plain, dropping second loop. 5th row—K 7 rows, then with white * k 7 rows, purl 1, k 2 rows and purl 1 row, k 2 more and purl 1, k 2 rows *. Begin with the star and repeat, k 8 rows of color, k 1, over 2, n to end; purl back, dropping second loops. K 1 row, then bind off. Join the fronts and take up 18 st with color. K 15 ribs, then 2 ribs more, narrowing at each end of needle in alternate rows. With white take up 18 st each side of instep, 19 each side of ankle, making 88 st around foot, and k 2 ribs, then 2 ribs of color, finishing foot in white. The heel is left open until done. K 4 ribs, then 3 more ribs, narrowing twice at both heel and toe in every other row. Turn down the top and make 1 row of s c, 1 row star st and a picot edge. Chain a lacing for the front and finish with tassels.

The Land of the Other Sides

(Continued from page 19)

lookout now, Molly, for my other side."

"But, Rose Red," objected Molly, "you said we would see the backs of things when we reached 'The Land of the Other Sides,' and everything looks just the same here."

"Can you tell me how the back of a tree is different from the front, goosey?" sneered Rose Red. "Just wait until we find some paper doll people and you'll see."

Very soon they did catch sight of a group of paper doll ladies ahead. Molly was about to run forward to inquire where to find the little girls, but Rose Red, catching her by the hand, explained, "You can't get in front of them because there isn't any, you know—at least here."

"I can't speak to the backs of their heads," Molly objected, but she did manage to say in her most polite manner, "Will you please tell me where the little girls' backs are?"

The ladies kept on their way without paying the slightest attention. "Better ask my advice before you try to do anything in 'The Land of the Other Sides,' Miss Smartey," mocked Rose Red. "You must turn your back to them before they can understand you. I'd ask myself but, see, I can't speak to them because I'm a front."

Rose Red was so disagreeable that Molly felt like refusing, but realizing that two cross people would be worse than one, she followed directions and learned that the little girls were to be found further on. A few minutes later they came upon a group of little girls' backs with hands joined, dancing round and round in a circle.

"Watch for mine, watch for mine," shouted Rose Red, but the dolls danced so fast that Molly could not tell one from another.

Suddenly Molly and Rose Red were seized by the hands and drawn into the circle. Round and round they spun, faster and faster, until a loud thud, down they fell, striking something hard.

There was Molly on the sitting-room floor with Rose Red by the hand; Rose Red without a back, speechless, just the same as before the journey.

MOTHER SAYS

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Extract from a letter addressed to Potter Drug & Chem. Corp., Boston, by Mrs. A. T. Lewis, Tyler, Texas.

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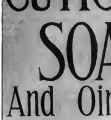

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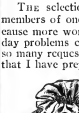
Christmas Presents for Men

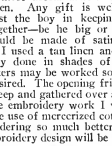
By Helen Thomas

THE selection of gifts for the male members of one's family always seems to cause more worry than all the other holiday problems combined. I have received so many requests for advice on the subject that I have prepared a few designs which may be of assistance in deciding on what to give that big brother. Of course, I know it is not always the selection of a gift for one's own brother that is perplexing—it may be a remembrance for the brother of some one else. However, I think the articles suggested would be acceptable in either case. The first illustration shows a most useful article—a bag for soiled linen. Any gift is welcome that will assist the boy in keeping his belongings together—be he big or little. This bag should be made of satine or coarse linen. I used a tan linen and had the embroidery done in shades of delft blue. The letters may be worked solid or outlined, as desired. The opening frill was three inches deep and gathered over a blue cord. For the embroidery work I would recommend the use of mercerized cotton—it stands laundering so much better than silk. The embroidery design will be found listed with McCall Transfer Patterns under No. 281.

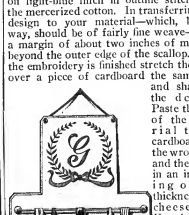


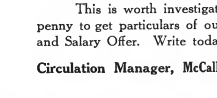
Laundry bag

In the second illustration is offered a suggestion for a shaving-paper holder—another useful article. This design is reproduced under McCall Transfer Pattern No. 210. This was done on light-blue linen in outline stitch with the mercerized cotton. In transferring this design to your material—which, by the way, should be of fairly fine weave—leave a margin of about two inches of material beyond the outer edge of the scallop. After the embroidery is finished stretch the linen over a piece of cardboard of the same size and shape of the design. Paste the edge of the material to the cardboard on the wrong side and then baste in an interlining of two thicknesses of cheesecloth. For the lining use a light-blue satine and fell it to the linen



For shaving paper


Tie rack



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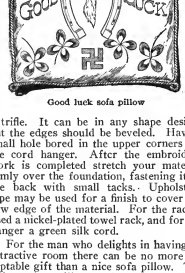
about one-quarter inch from the edge. Pierce the holes for the ribbon hangers with a very fine stiletto and lace the back and front sections together with ribbon as illustrated.

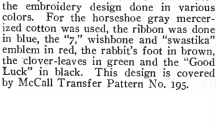
The third article illustrated is a tie rack. For the wreath design McCall Transfer Pattern No. 54 was used, and for the initial, Transfer Pattern No. 50. This embroidery was done with red Roman silk on leaf-green denim. To make this rack I used a foundation of wood. This foundation may be obtained at any carpenter shop for



Good luck sofa pillow

a trifle. It can be in any shape desired but the edges should be beveled. Have a small hole bored in the upper corners for the cord hanger. After the embroidery work is completed stretch your material firmly over the foundation, fastening it on the back with small tacks. Upholstery tape may be used for a finish to cover the raw edge of the material. For the rack I used a nickel-plated towel rack, and for the hanger a green silk cord.

For the man who delights in having an attractive room there can be no more acceptable gift than a nice sofa pillow. The pillows here illustrated were especially designed for this purpose. They offer an opportunity for either elaborate work or outline stitch development. The dog's



Sofa pillow for a dog lover

head was very striking worked on bright-red denim with black mercerized cotton. This design is reproduced in McCall Transfer Pattern No. 223. The "Good Luck" pillow was made of tan linen with the embroidery design done in various colors. For the horseshoe gray mercerized cotton was used, the ribbon was done in blue, the "2," wishbone and "swastika" emblem in red, the rabbit's foot in brown, the clover-leaves in green and the "Good Luck" in black. This design is covered by McCall Transfer Pattern No. 195.

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Special arrangements have been made with the famous U. S. School of Music to organize a Music Club to be composed of readers of this magazine.

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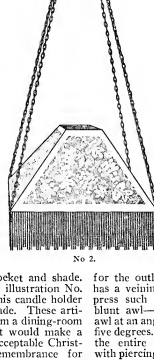
HOLIDAY GIFTS OF PIERCED BRASS

For the woman who delights in making useful articles for the home there is no more fascinating work than pierced brass. It is a comparatively new craft—that is, for the home worker—but its simplicity places it among those things which may be safely attempted by the amateur. Many shops are showing pierced brass outfits containing everything necessary to the work, including designs. However, many women prefer to select their own designs, and in response to the demand for such designs transfer patterns are being issued for this work. With the aid of these transfer patterns some very beautiful articles can be easily made at small cost.

Illustration No. 1 shows a miniature tabaret or stand for a candle, with a shade to match. The grape design will at once suggest a pair of these ornaments for the sideboard or buffet. This design is reproduced in McCall Transfer Pattern No. 235. The pattern includes the design for the stand, drip-pan, candle socket and shade. The lamp shade shown in illustration No. 2 was designed to match this candle holder and shade. These articles form a dining-room set that would make a most acceptable Christmas remembrance for any housewife. The design for the large lamp shade will be found in the list of McCall Transfer Patterns under the number 232.

It is certain that no gift would be more appreciated by the musician than a piano lamp shade made of pierced brass. Illustration No. 3 shows a very pretty design for a piano or parlor lamp shade which is reproduced in McCall Transfer Pattern No. 233.

The articles necessary for making pierced brass are a soft, smooth board (free from knots), some sharp and blunt steel awls for the piercing (if impossible to procure awls, nails can be used), a small mallet or hammer and a clothes-pin. Sheet brass is for sale in the art or fancy work department of almost all large stores and it has recently been placed on sale in the smaller shops also.



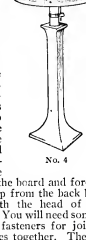
No. 2.

After you have selected your transfer pattern measure the size of the sheet of brass needed for the design. By giving a little care to these measurements it will be possible to buy very closely. A good way to find the amount needed is to cut pieces of paper the exact size of each section of your design and when purchasing lay these pieces on the brass to the best advantage.

To reproduce the design lay the transfer pattern, face down, on the brass and press with a hot iron. Do not slide the iron over the paper. Now tack the brass to the board with a few sheets of newspaper between. With a very sharp, fine awl or nail pierce the *outline only* of design, placing the holes close together. As the brass is quite thin and the awl sharp the pressure of the hand will be sufficient for the outlining. If the design you use has a veining or scroll inside the outlines press such veining with a medium-sized blunt awl—holding the awl at an angle of forty-five degrees. Next fill in the entire background with piercings. For the background use a fairly sharp awl and hit lightly with the hammer. Piece the holes as close together as possible to give a lace effect to the completed work. Remove the brass from the board and force the design up from the back by pressing with the head of a clothespin. You will need some small brass fasteners for joining the pieces together. These fasteners can be obtained at almost any stationery or hardware shop. They are one-quarter inch long and look very much like a large-headed pin, excepting that they have two points instead of one.

No. 1

No. 3



No. 4

After the design has been completed cut away all extra

brass with an old pair of scissors, turn over or under all edges, as marked on the transfer pattern, insert fasteners in holes and the article is completed. A very effective touch may be added to these shades by finishing the edges with a bead fringe. This fringe is obtainable at any department store, or, if you have the time, it can be made at home. To make the fringe string the beads on fine linen thread, fastening the top end of each string to a narrow cotton tape. This fringe is then fastened to the inside of the lower edge of the shade with the small brass fasteners.

You may find that the brass has become spotted or soiled from handling. If so, clean the surface with a coarse cloth slightly moistened with kerosene. If a high polish is desired, use any good metal polish, afterward brushing all powder or polish from the piercings with a small broom or brush.

Illustration No. 4 shows a very attractive candle shade, suitable for use on a dressing table, mantel—in fact any place where a candle is used. This design will be found in McCall Transfer Pattern No. 236.

A transfer pattern of any of the designs which are here described may be obtained at any McCall pattern agency for ten cents, or, by mail, prepaid, from The McCall Company, New York, for the same price.

The House for Paper Dolls to Live In

(Continued from page 18)

second floor can be made from cigar-box wood or heavy cardboard. The panels and door knob should be lined in with pen and ink. The hinges can be made of a strip of cloth glued on the partition. White paper can be used in the windows or small pieces of mica. It is easiest to draw the divisions of the panes on the material used for them, but, if preferred, they can be made of narrow strips of white paper glued on. The house should be papered, using figured paper for upstairs and plain with a border for the living-room downstairs. Window curtains can be made of figured crêpe paper or they can be made of white tissue paper folded many times and cut in designs to imitate lace.

Meat skewers gilded and held in place with small gilded screw-eyes make dainty curtain rods, but the curtains can be glued across the window-tops with less trouble.

Visit a paperer and decorator's shop and you can procure any quantity of wall-paper scraps, which the shopkeeper will be glad to dispose of for a few cents.

Paper the living-room in plain red, adding a suitable border. The kitchen should have a plain light green to represent paint, as all tidy kitchens are usually painted, you know. Tan paper is a fine substitute for oilcloth.

When you visit the decorator's shop, select the smallest and daintiest patterns so everything will be in proportion. Look especially for paper having a tiny pink rose pattern for one of the bedrooms. Green or violet figured paper will do for the other bedroom.

Try your very best, little housebuilders, and see what pretty and cozy homes you can prepare for the Paper Doll Family. Before you realize it, the dollies' furniture will be ready for you, and then when everything is completed, the Doll Family will come to take possession of their new home.

Nancy Chats With Aunt Matilda

(Continued from page 20)

you must consider the likes and dislikes of your father and brothers, and even of little Margaret."

"Fortunately my family are not very exacting, but I shall try to consider their preferences."

"The question of room arrangement is not so vital as some other things, because a false step may be retraced. If you were to make a mistake in the choice of a paper, you would probably feel you ought to put up with it, but you are free to rearrange your rooms as often as you like. Indeed changes are desirable for many reasons. I always have my room arranged in winter so that I can be near the fire. But in summer I change it, so that I may enjoy the breezes and get a peep of the garden from wherever I may sit."

"Dear Guardian Angel, it never occurred to me that you had given so much thought to the arrangement of this room. It always looks so natural and homey, there is nothing studied about it in effect. I imagined you just had an instinct for fixing up a house. But you tempt me to think that almost anyone can have a pretty home if she will put her brains to work."

"Yes, dear, I believe that is so," Aunt Matilda answered, "so long as they have color sense. To some, however, the art of home-making comes easily, but for most of us it requires training. There are so many little things, as you will see, that have to be considered in planning for a really successful home."

Nancy rose from the floor and hurriedly kissed her aunt. "I am going straight home to rearrange the parlor before I forget all that you have told me," she called over her shoulder as she opened Aunt Matilda's big front door and stepped out into the frosty air.

A Freak of Nature

Colonel Dennison had become the happy father of twins, and his unbounded pride in this two-fold blessedness found expression on every occasion.

He stood with a friend on the bank steps one day as a young woman passed, wheeling a baby carriage containing a pretty girl baby.

"Doesn't a woman look queer," said the colonel loftily, "with only one child!" —Success Magazine.

He Needed the Job

At a meeting of the State Medical Society, the secretary read a letter from the consul of one of our far-away possessions urging the need of a resident physician in his district. In the moment of silence that followed the reading, a young man in the hall arose and said modestly: "I wish you would put me down for that place, sir. It sounds good to me. My practice here died last night."—Success.

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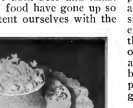
Economical Cooking

By MRS SARAH MOORE

We Americans are often accused of being the most extravagant cooks in the universe. That idea probably arose in past years from the cheapness of our meats, when it was possible for a housewife with a moderate income to buy for her family the choicest cuts of both beef and lamb. Now that prices of food have gone up so high, we must content ourselves with the



CORN PUDDING

cheaper cuts of meat and diminish the number of eggs used; but that need not imply that our table will not be supplied with just as nourishing and appetizing food, and even more so than when we were buying porterhouse steaks and capons. It all depends on the thought and care you give to the preparation of what you eat. Fish, fortunately, has not risen in price much above the normal.

Of course the expensive cuts of meat require a different treatment in cooking, but they are as easily digested and nutritious as the higher priced ones. A frugal housewife is certainly a helpmate indeed.

Stewing is undoubtedly the simplest and most economical mode of cooking meat. Try this:

LAMB STEW WITH DUMPLINGS.—Buy between two and three pounds of the forequarter of lamb. Wipe off the meat with a wet cloth, remove superfluous fat and cut up in small pieces. Put this in a granite-ware saucepan, cover with boiling water, and when it begins to boil, put it where it will simmer until the meat is tender, which should be in two hours. After one hour of boiling add an onion sliced and a carrot and turnip cut in small pieces. Potatoes are better cooked alone, but if you wish you can add them to the stew after they are cooked just before serving.

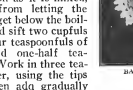
DUMPLINGS.—When these are properly made and cooked they are delicious and easily digested. Failures occur often from not cooking the mixture as soon as it is mixed, and then again from letting the water under them get below the boiling point. Mix and sift two cupfuls of pastry flour, four teaspoonfuls of baking-powder and one-half teaspoonful of salt. Work in three teaspoonfuls of butter, using the tips of the fingers, then add gradually three-quarters of a cupful of milk. Put on a floured board and roll out to half an inch in thickness. Use a biscuit cutter dipped in flour and place the dumplings closely together in a buttered steamer. Put over a kettle of boiling water, cover closely and let them steam fourteen minutes. When served place the dumplings around the outside of the platter with the stew in the center.

CORN PUDDING.—One can of corn pressed through a colander, one egg, yolk and white beaten separately, one tablespoonful of flour, butter the size of an egg (this must be melted before added to the other ingredients), one pint of milk, one teaspoonful of sugar, a pinch of salt and a little pepper. Bake in a dish like baked custard. When serving it is very pretty and also exceedingly palatable to garnish the top with freshly-popped corn.

POT ROAST.—Here are a few general rules for a pot roast: Wipe the meat with a clean, damp cloth. Have the fat or water hissing or boiling hot before the meat goes in. Add a tablespoonful or two of good vinegar to the water in the beginning, not afterward. This cuts the tiny fibers in the meat before the heat has time to harden them and insures a tender roast. Do not salt or pepper the meat until it has cooked at least an hour; it would tend to draw out the juices. Keep the pot closely covered and do not let it boil too hard; a gentle simmer is the best. The time required to roast in a pot depends on the size of the meat—two hours for a small piece and six to bring a large piece to the proper tenderness.

YANKEE POT ROAST.—Get a round of beef weighing about four pounds, lay it in a deep heated pot and pour over it a quart of boiling water containing two tablespoonfuls of vinegar. Add a tomato, two onions, two stalks of celery chopped, two bay leaves, a little sage and a carrot or two cut in slices. Cover and cook, turning several times, for three hours, or until a fork will penetrate easily to the center. Lift out onto a dripping-pan, rub with butter, dredge with flour, salt and pepper and brown in a quick oven for about twenty minutes. Skim the liquor in the pot, thicken with a little flour and water and serve as gravy for the meat.

SPANISH STEAK.—Take three pounds of round steak cut three inches thick. Sprinkle it on both sides with pepper, salt



BAKED HALIBUT STEAKS SERVED WITH FRIED POTATOES AND LETTUCE

and one tablespoonful of finely-minced onion, also three-quarters of a cupful of sifted flour; this must be thoroughly pounded into the steak. Put a little butter into a kettle and put the meat in and let

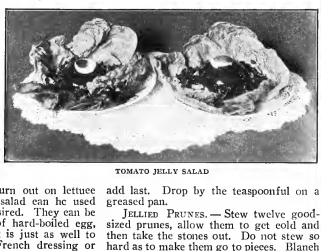
it get seared quickly on all sides until brown. This is to keep in the juices. Then cover the meat with boiling water and simmer slowly for two hours. Serve it with the gravy from the kettle, and put some cooked vegetables around it.

BEEF RISSOLES.—Make some pie crust and roll it thin, cutting it into rounds with a biscuit cutter. Mince up some cold beef, season with salt and pepper and moisten with a little gravy to make the meat stick together. Put a spoonful of this mixture into each round of paste and brush the edges with beaten egg and lay on top another round of the pie crust, pinching the edges of the two very carefully together so not a particle of meat can escape. Brush egg over the outside and fry like doughnuts in deep lard. They will take about eight minutes to brown enough. Drain on thick paper and serve hot.

BAKED OYSTERS.—Butter a pan and cover the bottom with medium-sized oysters. Lay strips of breakfast bacon on top and bake in a medium oven, turning the bacon over as it begins to brown. When the bacon is brown and crisp, place oysters on squares of toast, season with salt and pepper and the liquor in the pan. Garnish with the bacon.

BAKED HASH.—Chop up fine enough cold meat to fill one cup and mix it with two cupfuls of boiled rice, two cupfuls of stewed tomatoes and one-half cupful of breadcrumbs. Season with salt, pepper and butter and bake a half hour.

TOMATO JELLY SALAD.—Season a can of tomatoes with one large cupful of boiled onions finely chopped. If raw onions are liked they can be used instead, but in this case only half a cupful is needed. Add one-half teaspoonful of salt and paprika and a tablespoonful of chopped parsley. Add one tablespoonful of gelatine dissolved in half a cupful of water and set aside in small molds to harden. After-dinner coffee cups make good molds for this or even small teacups. When cold turn out on lettuce leaves. German field salad can be used instead of lettuce if desired. They can be garnished with slices of hard-boiled egg, but if eggs are high it is just as well to omit this. Either a French dressing or mayonnaise can be used on this salad.



TOMATO JELLY SALAD

STUFFED HALIBUT STEAKS.—This recipe can be made just as well with haddock or cod steaks. Lay several slices of thin salt pork in a baking-pan and on these lay your fish slices; then over it spread a thick layer of highly seasoned bread dressing bound together with a beaten egg. Put another slice of fish over this and top off with slices of pork; dredge with flour, put a very little water in the pan and bake thirty minutes. Squeeze lemon juice over all just before serving and garnish with parsley or fried potatoes and lettuce.

SALMON LOAF.—Open one can of salmon if it is not the season for the fresh fish, drain off the liquor and mince finely the fish. Mix with it one tablespoonful of butter, one-half cupful of breadcrumbs, a little salt and pepper and two eggs beaten light. Mix all together well. Put in a buttered mold set in a pan of boiling water, cover the mold and bake in the oven one hour. Keep the pan filled with water as it boils away.

SAUCE FOR FISH.—Heat one cupful of sweet milk, one egg beaten, some of the liquor from the fish, salt and pepper and cook a little while. Cut parsley fine and put in the sauce, and when served pour it over and around the loaf.

TRIPE.—This is one of the most digestible pieces of meat; it is the lining of a cow's stomach and is very tender if cooked properly. The following is one of the many ways of cooking it: Cut the tripe in pieces about two inches long by one-half an inch wide—that is, in little strips. Have about three cupfuls. Put it in a pan and set in the oven that the water may be drawn out. Cook together two tablespoonfuls of butter and two of onion, add one-eighth of a green pepper finely chopped, one tablespoonful of flour, half a cupful of stock, one-quarter of a cupful of drained tomatoes and one fresh mushroom cut in pieces. Add the tripe and cook five minutes. Season with pepper and salt. This recipe is a favorite one in New Orleans. There are various other ways of cooking tripe, such as putting it in a batter and frying it, boiling it, etc.

BABY COOKIES.—Put in your mixing-bowl one cupful of butter, one cupful of sugar, one cupful of dark molasses, two teaspoonfuls of ginger, one teaspoonful of cinnamon. Mix together and stir in five cupfuls of flour. Dissolve two teaspoonfuls of soda in one cupful of boiling water and add to the mixture after you have stirred in the flour. Beat up one egg and add last. Drop by the teaspoonful on a greased pan.

JELLIED PRUNES.—Stew twelve good-sized prunes, allow them to get cold and then take the stones out. Do not stew so hard as to make them go to pieces. Blanch two dozen almonds and then brown them. Put one in each prune. Dissolve half a cupful of gelatine in water enough to cover it. Heat the juice in which the prunes were stewed, measure out one pint and pour it boiling hot over the gelatine. Add one-half cupful of sugar and the juice of three lemons. Strain it and pour over the prunes. Put it in a mold to harden. At serving time heap whipped cream around it that has been flavored with vanilla.

POTATO PUFFS.—Take some light mashed potato and add to it two tablespoonfuls of butter, a little salt and pepper, the beaten yolk of one egg and two tablespoonfuls of grated cheese. Beat well, turn out on a floured board and roll out one-quarter of an inch thick. Cut in oblong cakes two by three inches, place on a buttered pan, prick thoroughly with a fork, brush over with the beaten white of the egg and bake a golden brown.

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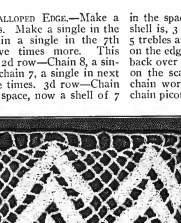
Relief Crochet Lace

By A. O. L. Wertman

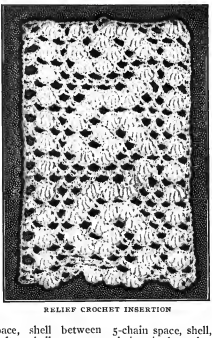
LACE WITH SCALLOPED EDGE.—Make a chain of 40 stitches. Make a single in the 11th chain (7 chain a single in the 7th chain); repeat five times more. This makes six spaces. 2d row—Chain 8, a single in first space (chain 7, a single in next space); repeat five times. 3d row—Chain 8, a single in first space, now a shell of 7 doubles made in the next single and fastened on center of 7 chain, shell, shell are made the same. Chain 7, a single in center of 7 chain, a shell, 7 chain, a single in last space of 7 chain. 4th row—Chain 8, on center of first space, chain 7, single on center of next space, shell before shell in the single, fasten on top of shell, 7 chain, single on next space, shell before shell, 7 chain single on last space. 5th row—Chain 8, single in first space, 7 chain, single on top of shell, shell after shell in the single, fasten on center of next space, 7 chain, single on top of shell, shell after shell, 7 chain, single under end space. 6th row—Chain 8, single in first space, shell before shell, 7 chain, single on next space, shell before shell, 7 chain, single in next space. 7 chain, single in next space. 7th row—Chain 8, single in first space, a shell on next single, fasten on next space, 7 chain, single on top of shell, shell after shell, 7 chain, single on top of shell, shell after shell and fasten on last space. 8th row—The shells run in opposite directions now. Chain 8, single on top of shell, shell after shell, 7 chain, single on top of shell, shell after shell, 7 chain, single on top of shell, 7 chain, single on last space. 9th row—Chain 8, a single in first space, chain 7, a single in next space, shell before shell, 7 chain, single in next space, shell before shell, 7 chain, single in last space. 10th row—Chain 8, a single in first space, 7 chain, single on top of shell, shell after shell, 7 chain, single on top of shell, shell after shell, 7 chain, single on end space. For the scallop, chain 3 and make a long treble in the space on the edge where the single shell is, 3 chain and treble until there are 5 trebles and 6 three chain, fasten a single on the edge a row back; 4 chain and fasten back over another row, then turn and work on the scallop. 11th row—Under each 3 chain work 3 roll stitches 0.15, with a 5-chain picot between each roll. Chain 2 and single on first space, a shell before shell, 7 chain, single on next space, shell before shell, shell, 7 chain, single on next space, 7 chain, single on last space. 12th row—Chain 8, a single on first space (7 chain, a single on each space and top of shell) six times. 13th row—Repeat the second row. 14th row—Repeat the second row also. This makes three rows without shells. Now start from the third row all through the directions. The second scallop is joined to the first at the first picots. After the length is made, you can, if you so desire, make a heading of four chains and a treble in each row.



WIDE APRON LACE IN PLAIN CROCHET.—Make a chain of 65 stitches. A single in the tenth chain from the needle (5 chain and a single in next fifth chain); repeat 11 times. This makes 12 spaces in the row. 2d row—(Chain 5, a single on space of 5 chain.) Repeat 12 times, 2 chain and a double made on the end for half a space. 3d row—Chain 5, a single on first space (a space means in this lace 5 chain with a single either on a space or on a shell); a shell made of 5 doubles in the single between the chains and fastened down with a single on the center of 5 chain (all the shells made like this, but in the other rows they come either before or after a shell and then they are fastened to whatever is nearest, a space or a shell). Next a space, then a shell, alternating to the end, making 6 shells and 6 spaces in the row. 4th

WIDE APRON LACE IN PLAIN CROCHET

row—Chain 5, a shell made in the first double of shell, fasten on top of shell (those made before a shell are fastened on top of shell), one space, shell before shell in the single, two spaces, shell after shell, then 5 more in a row; 11 space, 2 chain, a double on end double. 5th row—Two spaces, shell between shells, 1 space, shell between shells, 1 space, shell between shells, 1 space, shell, 1 space, shell after shell, 1 space, shell after shell made in the 5 chain in turning. 6th row—Chain 5, shell before shell as in fourth row, 1 space, shell before shell, 1 space, shell before shell, 2 spaces, shell after shell, 1 space, shell after shell, 1 space, 2 chain double on end. 7th row—One space, shell before shell, 1 space, shell before shell, 1 space, a shell, 1 space, shell after shell, 1 space, shell after shell, 1 space, shell after shell on the end, 5 chain made in turning. 8th row—Now the scallop recedes. Chain 3, a single on top of shell, a shell after shell, 1 space, shell after shell, 1 space, shell after shell, 1 space, shell after shell, 2 spaces, shell before shell, 1 space, 2 chain, double on end. 9th row—Two spaces, shell after shell, 1 space, shell before shell (1 space, shell before shell), 4 times. 10th row—Chain 3, single on top of shell, shell after shell, 1 space, shell after shell, 2 spaces, 6 shells in a row, 1 space, 2 chain, double on end double. 11th row—One space, shell before shell, 1 space, shell between shells, 1 space, shell between shells, 1 space, shell after shell, 1 space, shell before shell, 1 space, shell before shell. 12th row—Chain 3 single on top of shell, 11 spaces, 2 chain, double on end double. 13th row—12 spaces in the row. Begin again from the second row. After the length is made, work around the scallops with a double in each shell with 3 chain and a double in the top of the double for a picot. Between the points leave off the picots.



RELIEF CROCHET INSERTION

RELIEF CROCHET INSERTION.—Make a foundation of 55 chain, a single in the tenth chain from the needle (5 chain, a single in next fifth chain); repeat to the end of string, which makes ten spaces. 2d row—Chain 4 to turn, a single under the 5 chain (2 chain, a single in the single between the chains, 2 chain, a single under the 5 chain); repeat to the end of row, making 20 two chain and singles in the row, counting the 4 chain made in the beginning. 3d row—Chain 6 to turn, single in the first single, a shell of four roll stitches 0.10 into the next single, fasten with a single into next single (this will not be repeated), 5 chain space, single on second single, shell in next single and fasten on next single, shell on next single, fasten on next single, 5 chain space made with single in second single, shell in next single, fasten in next single, 2 chain single under the four on end. 4th row—Chain 4 to turn, single in first single, now 2 chain and a single on top of each shell and between shells and under each 5 chain and between each 5 chain, and last under the 4 chain on the end. This makes 20 spaces of 2 chain, counting the end one, which has 4 chain. 5th row—Turn with 7 chain, a single in the third single, which is over the center of shell, three 5-chain spaces (a 5-chain space is 5 chain and a single in the second single, no matter where it is), shell in the single before the shell below, fasten on top of shell, 5 chain, space, shell after shell in the single alongside, fasten on next single, three 5 spaces of 5 chain in a row. 6th row—Repeat second row. 7th row—Chain 4, single on second single from end, shell, 5-chain space, shell, 5-chain space, shell, 5-chain space, shell, 4 chain, single under end space of 4 chain. 8th row—Repeat 4th row. 9th row—Chain 7, single on top of shell, 2 spaces of 5 chain, 2 shell, 5 spaces of 5 chain. 10th row—Repeat second row. 11th row—Chain 4, shell, 5 spaces of 5 chain, shell, 5 chain spaces, shell, 4 chain. 12th row—Repeat fourth row. 13th row—Chain 7, single on top of shell, 5 spaces of 5 chain, shell, 3 spaces of 5 chain. 14th row—Repeat second row. 15th row—Chain 4, shell, 2 spaces of 5 chain, 3 shells, 2 spaces of 5 chain, shell, 4 chain, single under end. 16th row—Repeat fourth row. 17th row—Chain 7, single on top of shell, 2 spaces of 5 chain, shell, 6 spaces of 5 chain. 18th row—Repeat second row. Commence again at the third row for the pattern.

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Snap Shots at Celebrities

(Continued from page 15)

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JOHN MOISANT AND THE KITTEN PARIS-LONDRES

surrounded with child-faces, for there is scarcely a book of hers without a glimpse of juvenile life; the most of her work centers about a child hero or heroine.

Little lame Patsy and the angelic Carol; the mirth-provoking tribe of the Ruggleses; brave Timothy and bewitching Lady Gay; pathetic Marm Lisa and the incorrigible twins, Atlantic and Pacific Simonson; blithe Polly Oliver, with her genius for story telling; winsome Rebecca and the faithful Emma Jane—all these figures claim their places as everybody's children.

The story is told that once at a fair in Ireland Mrs. Wiggin and a party of friends consulted a crystal gazer. "You have many children," said the seer to her. "I have no children," replied the author.

"But I see them; they are coming, still coming. Oh, so many little ones; they are clinging to you; you are surrounded by them," went on the crystal gazer, her eyes on the ball; nor would she accept denial. "They are the children of a relative?" she asked hopefully. "No?—I cannot understand. I see them," she insisted. And she never knew that what she thought she saw were the book children of the famous author.

J. M. Hill, who is now a promoter in Wall Street, was once a power in the theatrical world, and there is nothing he loves better than to relate amusing stories of the stage. One of his last productions was "Ship Ahoy," and during a rehearsal he chanced to be sitting with the writer of the libretto when certain discordant noises came from the stage. Something was decidedly wrong with the chorus.

"Great Scott!" exclaimed the librettist, "that sailors' chorus was simply awful. What's the matter?"

"The tars," blithely replied Mr. Hill, "haven't got the right pitch."

Another famous airship cat that disputes the honors of aerial navigation with Mr. Vaniman's Trent rejoices in the double-barreled name of Paris-Londres, but is known for short as Paree. This is the little gray kitten that Mr. John B. Moisant carried with him when he made his great cross-channel flight from Paris to London. Paris-Londres attended the aviation meet at Belmont Park with his master, where he distinguished himself by attacking a bulldog three times his size who ventured near Mr. Moisant's hangar, as the house where flying machines and airships are kept is called. Paree fell upon the astonished bulldog like a flash of lightning. The dog, bewildered by the sudden attack from the angry bundle of gray fur, dodged, and by the time he recovered Paris-Londres had turned tail, and dashing back into the hangar perched himself on top of the motor of Mr. Moisant's Bleriot, where he stood, spitting and snarling.

Fileux, Mr. Moisant's mechanician, apologized for Paris-Londres' attack, and explained that he thought that the kitten was jealous of the attention attracted by the dog. When the kitten first came down to the track he was the center of attraction, and was "snapped" by all the press photographers. Hugo and Babo, Mrs. Harkness'

QUEEN AMELIE AND HER SON KING MANUEL

bulldogs, however, flashed into prominence by attempting to eat up part of Mr. Harkness' Antoinette monoplane, and so much of the public attention had been turned from Paris-London.

As soon as the kitten saw the sensation he had caused, he stepped down and allowed Fileux to tuck him away in his basket again, and went to sleep. The poor bulldog has not yet gotten over wondering just what struck him, and whenever he goes by the door of a hangar, he takes a careful look around.

THERE is one extremely pathetic figure in the inauguration of a new republic in Portugal and this is Queen Amelie, mother of the young king.

After having had her husband and her eldest son slain by her side, in the most shocking fashion, nearly three years ago, and her only remaining boy wounded, she has now been compelled to submit to the loss of her son's throne, and has been driven with him to seek refuge abroad—leaving all her belongings, all her personal treasures in the hands of the revolutionists. They considered it necessary not only to plunder but also to wreck the palaces which have been her home ever since she came to Portugal as a bride close upon a quarter of a century ago.

At the time when her husband and eldest son were killed she, as well as her other son, were also marked for assassination, and if the plot was not carried out in its entirety, it was owing only to the confusion which was caused, not only by her own courageous attitude, but also because several officers sprang to the rescue, giving the royal coachman a chance to whip up his horses.

Indelibly engraved on the memory of all those present will remain the picture of the Queen standing up in the carriage endeavoring to strike down with a great bouquet of roses the rifle of one of the regicides while seeking with the other hand to support her mortally wounded husband.

Ever since she has lived in terror, not for her own life—she cares little for that, for she has hazarded it many times while nursing diphtheria and plague-stricken patients in the Lisbon hospitals, and by swimming far out into the sea to save people from drowning—but lest her only remaining son should share the fate of his father and elder brother.

A Slight Mistake

(*Continued from page 17*)

it was necessary that something should be done at once or that slight mistake might have serious consequences. A hurried decision was come to. My wife returned into the church to explain to the clergyman that there was some delay, and that the wedding party could not be expected to arrive for an hour yet, while George and I with Miss Smith, who had by now recovered her equanimity, drove back to the town as fast as we could go.

On the way I suggested to the lady that it would be probably better for everyone concerned if the little mistake of which we had been the victims were not talked about, but buried as far as possible in oblivion, and in this suggestion she hartily concurred.

Just as we were turning into Harbor Street I heard a loud hail from the pavement, and, looking round, saw young Robinson; so at once stopped the carriage.

"I heard Miss Smith had gone off with you, Doctor," he called out as he came up, "and I've been looking for you everywhere."

"Miss Smith must have missed you in the crush," I replied; "I saw she was a stranger and took charge of her. *We've* been looking for *you*, too."

This was all perfectly true, but young Robinson little suspected in what manner we had been spending the last hour, nor how little of it had been occupied in looking for him.

"What a crowd it was!" he said as we helped Miss Smith to alight, "but it is all right now. Thank you very much, Doctor. We have only just time to clear the luggage and catch the train. Good-by."

In another minute we were at the wharf, which had now assumed its everyday aspect. This time George got hold of a stewardess and asked her if Miss *Alice* Smith was still on board.

"Yes, sir," was the answer, "down in her stateroom. She is waiting for some one to come and take her off."

"All right," said George. "Go and tell her that Mr. Stone has come."

So, preceded by the stewardess, we went below. As with a preliminary tap the door was thrown open, a slight girlish form sprang off the settee, where evidently a quiet weep had been going on, and Miss Alice Smith, after one rapid glance at us, threw herself into Silent Stone's arms and buried her face in his shoulder.

"Oh, George," she whispered, "I thought you were never coming."

I softly closed the door of the cabin and took my way on deck without waiting to be presented.

Five minutes later and we were again on our way to Half Way Tree Church. This time there was no need for *me* to make conversation. Indeed, I could hardly get a word in edgeways, so much had George and Alice to say to each other. I believe that, if those friends who christened him "Silent Stone" had been in that carriage they would have been convinced that they had made a mistake, and would have renamed him "*Spouting* Stone," or some such sobriquet, on the spot. Still, I did not mind being left out in the cold, for before the drive ended I knew that any misgivings I may have hitherto felt as to the wisdom of George and Alice marrying were groundless.

* * * * *

I do not believe that Silent Stone has ever told Mrs. Silent Stone that he had taken a drive to the church previous to the one on which she accompanied him. gather this from the fact that, when we were alone together for a moment after our return from the church, Mrs. Stone said to me:

"I was dreadfully anxious on the ship when George did not turn up. But, of course, no one can help an accident; can they?"

"Of course they can't," I heartily assented.

After all, was it not an accident in the dictionary sense of the word?

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The Greater Loss

(Concluded from last month)

By J. A. TIFFANY

After half-an-hour's brooding on the problem, he picked up the paper and turned to the editorial page, where he found a brief article that made the position worse.

The editorial writer set forth that the advertisement on page seven had been printed at the request of Mr. William Caffrey, Republican candidate for district-attorney; while that on the opposite page had been ordered and paid for by the treasurer of the Democratic County Committee.

The Republican candidate kept under cover for the rest of the day. He was not seen at his office, nor at the polls nor anywhere near the party committee rooms.

The Republican ticket was beaten by twelve hundred votes; while Judge Goodman ran ahead of his ticket by nine thousand.

Feeling that the cup of his bitterness was now complete, Caffrey stole out under cover of the darkness and boarding a street-car rode to Miss Hawtrey's home, determined to forget the peculiar humiliation of his defeat for at least one hour, while he basked in the sunshine of his sweetheart's presence.

Instead of conducting him to the cozy little parlor in which he usually found Miss Hawtrey, the maid showed Caffrey into the large, formal reception-room, where he found Grace awaiting him.

With a drawn smile, Caffrey advaneed toward her; but entrenching herself behind a table, Miss Hawtrey waved him back, with a quiet gesture.

"Before we say anything else," she began, "I want to ask if it is true that you are responsible for the appearance of this in 'The Bulletin?'"

Miss Hawtrey had drawn herself up to her full height, with head thrown back and face pale. Her eyes had lost the soft light for which Caffrey always looked in them; tonight they were cold and steely, and her lips were tightly drawn together when she finished speaking. She held that damning document before Caffrey's face, and he answered, with a nervous laugh;

"Yes, Grace. I had to do something, you know. I thought I was playing the winning card; but it appears to have been a boomerang."

"For its effect on the election, I care nothing, Mr. Caffrey," the girl replied. "I look merely at the feeling which inspired it. I can never marry the man who was responsible for this advertisement."

Crushed by his loss of the position which he had coveted, Caffrey had come to this girl for comfort, and found himself confronted with a greater loss.

"Grace, you must remember that it was not for the sake of winning the election that I did this thing," he protested passionately; adding: "My only thought was to make our marriage possible."

"You insult me, sir, by such a statement," was Miss Hawtrey's answer. "The heat and bitterness engendered by a political struggle may excuse many things; but to plead love—to use a lady's name—as a justification for a dishonorable trick, that is unpardonable."

"It was a mistake. I admit that, Grace. But I've paid pretty heavily for it already. I don't think you need be quite so severe on me."

"I consented to see you tonight, sir, merely that you might have the opportunity of denying that you authorized the publication of the face of this check. You have admitted it; and, therefore, there is nothing more to be said. Shall I ring, or would you prefer to find your way out alone?"

"I will go, Grace," Caffrey replied. "I will call tomorrow, when you will doubtless feel differently on this matter."

"Please do not call at this house again, Mr. Caffrey," Miss Hawtry replied. "I shall never see you after tonight."

Women in Business

(Continued from page 14)

completed robe about to be delivered, this friend of the Countess exclaimed: "That gown looks exactly like it had been made for the Countess of Segur."

Much to our visitor's amusement, we replied that it was indeed the Countess to whom it was to be sent.

American women, as a class, are beautiful. It is therefore not necessary to make for them dresses loaded with trimmings and frills or containing many fancy touches. The chief aim should be to bring out the beauty of their outline by the cut and fit of the gown. That accomplished, add to it whatever is necessary to make it becoming to its wearer, taking into consideration both complexion and character. For instance, vivacious, animated women can stand plenty of flounces and furbelows, where their calm, dignified sisters require long lines and rich fabrics, such as velvet and old lace. Again, people with a great deal of color require cool shades, as a rule, while those with pale faces revel in pinks and browns and other warm tones. Such items should always receive attention before scissors are set in any new material, for the success of the toilette may depend upon them.

Never make a gown so elaborate as to detract attention from its owner. I once had a visit from a young man for whose wife I was to make a dress, and who had his own ideas about how it should appear.

"I want my friends to say, 'How handsome she looks in that gown,'" he explained. "I do not want them to say, 'How handsome that gown is.'"

This incident exactly explains my idea of successful dressmaking. I am more fond of a good line than of an elaborate garniture. I am proud every time that I hear a lady say: "Mrs. So-and-so looks perfectly lovely in that dress you made her; I never realized before what a fine figure she had."

The toilette to the woman is but the setting to the jewel. It should heighten her charms, but never shadow them. Let us who are the designers of women's apparel never forget that

"loveliness
Needs not the foreign aid of ornament,
But is, when unadorned, adorn'd the most."

Farmer Green's First Wife

(Continued from page 12)

Then the worn turned. With the sud- a moment he added, "Blessed if I understand 'em!" This second great discovery den bang of a fallen chair Mrs. Milly rose and faced her spouse across the table, Mrs. Milly with cheeks aflame and blue eyes burning. He gazed at her with dropped lower jaw.

"I've listened to you a good deal, Mr. Green," she said, her voice a strained whisper. "Now you listen to me. I've slaved and toiled and tried my best ever since I entered this house. I have not spared time nor strength in your service. And from the day I came I have heard nothing but praises of your first wife. I would to heaven you had her, though no wonder such a marvel died. But understand this. The next time you so much as whisper of her I will leave your house and forever!" And with her breath coming in great gasps she rushed from the room, across the hall into the parlor and locked the door.

Farmer Green turned hi. dazed eyes on me and scratched his head thoughtfully. "Now who would er thought it?" said he slowly. "Who would er thought it? T i you, sir, women is queer, mighty queer critters." And he repeated this several times, as if relishing such a discovery.

"I suppose your first wife never did so," I observed with delicate sarcasm. I was struggling to conceal my inward jubilation.

He only looked at me ruefully and repeated, "Who would er thought it!" After was also repeated and rolled like some surprising morsel under his tongue. Finally he tiptoed to the door across the hall.

"Blessed if she ain't cryin', sir," he called in a stage whisper to me, and shook his head despairingly. Then he knocked gently. No response. A little louder—still no answer.

"Milly, lemme in," he begged. No answer.

"Milly, I've got somethin' to tell you." Not a sound.

"Milly," in a voice like dripping honey, "please, lemme in." But the door did not open.

"Milly, if you knew what it was you'd lemme in." No response.

"Milly!" In a voice of anxious authority. "Lemme in! You'll be sorry if you don't." Still no answer.

He sighed, looked around shamefacedly to see if I was watching. I gazed in an abstracted manner through the window—for a minute. Then I beheld Farmer Green on his knees at the door with his lips against the keyhole; the humble curve of his back expressed contrition.

"Milly—darlin'—listen. I—there—I—there ain't—there never was no first wife."

Then the door opened and I retired to the garden.

The Care of the Face

(Continued from page 25)

excellent and easily-prepared cream can be made as follows: Rose-water, 4 ounces; almond oil, 4 ounces; spermaceti, 1 ounce; white wax, 1 ounce; tincture of benzoin, 1 drams.

When the massage is finished wash the face well with warm water and a pure bland soap, rinsing off the soap carefully. Then steam the face with the hot towels once again, applying them three times. They can be used hotter now than at first as the face is better able to stand it.

The muscles are now given tone and firmness by an ice bath. Wrap a small piece of ice in a cloth and rub over the face until it tingles. The face will now be in a rosy glow and may have a burnished shiny look, so the last touch should be the application of a little rice powder.

You cannot expect to have a good complexion if you eat unwisely. The woman who over-indulges in candy and rich pastry never has a clear, rosy skin.

A celebrated lady, who was famous even in her old age for her beautiful, clear complexion and freedom from wrinkles, was once persuaded to tell the secret of her youthful looks. The answer was simple. Abstinence had been the rule of her life. No tea, coffee or stimulant of any kind. To keep well, drink lemonade or water, eat apples, grapes and figs regularly.

Sleep is one of the great preservers of youth. Eight hours of regular sleep at night and a short nap during the day will do much to keep the face free from wrinkles. Always sleep with the bedroom window open a few inches at the top, both in summer and winter. A daily morning bath, tepid in winter and cold in summer, with a brisk rub to follow, will be found of great benefit to the skin.

In Mrs. Mitchell's next article she will write about the proper treatment for facial blemishes of all sorts.

Attractive Afternoon Costumes

(Continued from page 37)

and circular flounce section—the slightly circular trimming-band omitted and the finish made in shorter length. This model is one that would look well developed in any of the softer woolen fabrics such as voile, lansdowne, cashmere, challie or henrietta. The pattern comes in five sizes, from twenty-two to thirty inches waist measure. The twenty-six size requires four and one-half yards of material thirty-six inches wide. At the lower edge this skirt measures two and three-eighths yards.

No. 3777 (15 cents).—Style and simplicity characterize this costume. It is smart and up-to-date but in no sense elaborate or difficult to make. For the development shown on page 36 a satin-stripe brown serge was used and the collar and cuffs made of cream moiré. Allover lace was used for the yoke facing and undersleeves and enameled buttons trimmed the girdle. This design is one for which broadcloth, velvet, silk, satin, henrietta, cashmere or albatross would be particularly suitable. The model provides for high or open neck and full-length or shorter sleeves. This pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. The thirty-six size will require six yards of material thirty-six inches wide. At the lower edge the skirt measures two and one-half yards.

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The new Princess Coiffure is a demi-pompadour with slight side part, worn with back piece of short, very curly hair dressed in half curls. **Price,** both pieces, $9.95.

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1½ oz., 19 in., $1.15	20 in., $2.50
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19 Quincy Street, Chicago

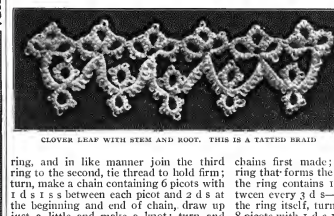
Work for Busy Fingers

SIMPLE insertion in Irish crochet is very pretty to join the seams of a shirt waist or to use as a decoration. It is very easily made. To make the insertion used on the shirt waist in the illustration make 20 ch join with t in first ch, turn and make 10 d, now 5 ch, now make 10 d, turn and repeat. This makes the insertion. When as long as required finish both sides with d.

CLOVER LEAF WITH STEM AND ROOT.—This tatting makes a very effective braid. It could hardly be used as an edging because in washing it is too open to hold in place. You can purchase any colored silk or silkateen and make the prettiest trimming for the waist desired.

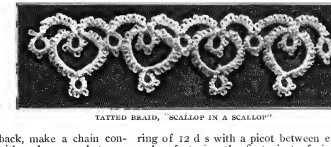
SHIRT WAIST TRIMMED WITH SIMPLE IRISH LACE INSERTION

Directions: Make a clover of three rings, each containing 12 d s with a picot between every 3 d s and join the first picot of second ring with the third picot of first ring, and in like manner join the third ring to the second, tie thread to hold firm; turn, make a chain containing 6 picots with 1 d s 1 s s between each picot and 2 d s at the beginning and end of chain, draw up just a little and make a knot; turn and make a ring, the point of which points toward the clover; the ring contains 12 d s with a picot between every 3 d s, tie thread; turn and make another ring the same size to form the point, fasten the thread underneath the chain and around the neck of ring just made, to hold in place; now turn to go back, make a chain containing 6 picots with 1 d s 1 s s between each picot with 2 d s at the beginning and end of chain. Proceed to make clover as the first made, fastening the second picot of first leaf in the second picot of the last leaf of the clover first made, fasten the thread around the stem of the clover; turn, make chain, etc.



CLOVER LEAF WITH STEM AND ROOT. THIS IS A TATTED BRAID

A SCALLOP IN A SCALLOP.—Make a ring of 12 d s with a picot between every 3 d s, tie thread, make a chain containing 8 picots with 1 d s 1 s s between each picot and 2 d s at the beginning and end of chain, draw up a little and tie a knot; turn and make another chain containing 11 picots with 1 d s 1 s s between each picot and 2 d s at the beginning and end of chain, fastening the fifth picot in the third picot of ring first made, draw the chain up a little and make a knot; then make a ring to form the point of scallop—the ring contains 12 d s with 1 d s 1 s s between each of the 4 picots and 3 d s at the beginning and end of ring, fasten thread around neck of ring; turn, make a chain containing 11 picots with 1 d s 1 s s between each picot and 2 d s at the beginning and end of chain, draw up a little and fasten thread around the knot that connects the two chains first made; proceed to make the ring that forms the scallop in the scallop—the ring contains 12 d s with a picot between every 3 d s—fasten thread firmly in the ring itself, turn and make a chain of 8 picots with 1 d s 1 s s between each picot and 2 d s at the beginning and end of chain, draw up a little; turn and make a ring of 12 d s with a picot between every 3 d s, fastening the first picot of ring in the fifth picot of the last 11 picot chain; turn, make a chain of 8 picots and continue.

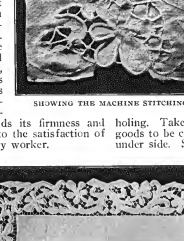


TATTED BRAID, "SCALLOP IN A SCALLOP"

New Method of Making Roman Cut Work

By Inez Benedict

ROMAN cut work has always been admired but this method of embroidering marks the beginning of a new epoch in its popularity. By this method, with a little preparatory work we are enabled to cut the linen before the embroidering is done. This is not difficult to execute and the cutting of the linen is not as tedious as when cutting after the embroidering is finished. Now we readily see we have a smooth purl edge when completed, with no linen threads fraying out. There is another marked advantage: when laundered, the work holds its firmness and shape of the design to the satisfaction of the most critical fancy worker.

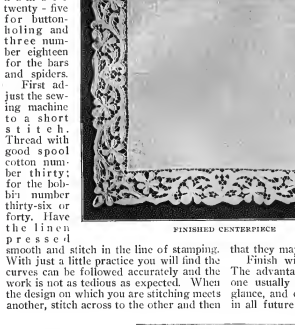

SHOWING THE MACHINE STITCHING

A firm round thread art linen is needed, eight skeins of D. M. C. cotton number twenty - five for buttonholing and three number eighteen for the bars and spiders.

First adjust the sewing machine to a short stitch. Thread with good spool cotton number thirty; for the bobbin number thirty-six or forty. Have the linen pressed smooth and stitch in the line of stamping. With just a little practice you will find the curves can be followed accurately and the work is not as tedious as expected. When the design on which you are stitching meets another, stitch across to the other and then back to the first and proceed; also lap well the beginning and ending of the stitchings. Within these two points lie the ease of embroidering and the future durability of the work.

When all the machine work is finished place firmly in the hoop and put in the bars. In this instance twisted bars are made. Take the running stitches inside the machine work; that is, in the goods not to be cut out. Come back on the opposite side and twist the bars.

When all this work is done you are ready to begin the buttonholing. Take off the hoop and slash the goods to be cut by holding scissors on the under side. Slash from the center out to the point of the turning of design, but do not cut through the machine stitching. Now hold goods in left hand with thumb and finger near the slash; turn back linen over left hand until right side of linen is seen through the open slash. In this way the linen is now easily trimmed close to the machine stitching, the bars being held back that they may be out of the way of harm.


FINISHED CENTERPIECE

Finish with a close buttonhole stitch. The advantages of this method over the one usually employed will be seen at a glance, and once tried it will be followed in all future work.

Small Margie had been sent to the drug store to get some dye-stuff, and forgetting the name of it she asked, "What is it folks dye with?"

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"Well," said Margie, "I spose that will do. Give me five cents' worth, please."—Bohemian.

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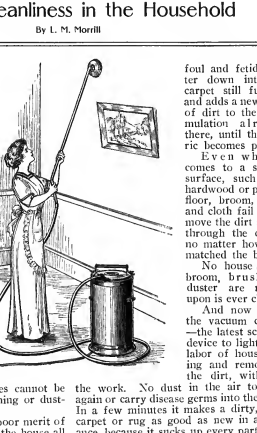
Perfect Cleanliness in the Household

By L. M. Morrill



The delight of every housekeeper is a clean, well-ordered dwelling. In old times it used to be considered that when a room was "broom clean" and well dusted and the furniture polished everything possible toward spotless perfection had been done. But now along come the scientists and tell us that this is all a mistake. Neither brush nor broom, no matter how faithfully used, can get at all the dirt lodged in carpets, rugs, matting, furniture or draperies.

At the best, they simply remove some of the dirt that lies on the surface.

The dirt that settles on curtains and portieres cannot be thoroughly removed by brushing or dusting with a feather duster.

Neither has sweeping the poor merit of enabling you to remove from the house all of the surface dirt.

Always there are nooks and crannies that the broom is very likely to pass over or cannot reach at all.

Then, again, when a broom or long-handled brush does reach surface dirt, it sends a large part of it flying as dust and drives another large part down into the fabric to add to the accumulation already there.

You know what becomes of the dirt that flies as dust. Some of it settles down over the very article from which it came, while the rest is deposited over every other object in the room that offers it a lodgment.

Some of these objects can be and are dusted off. But how curious to think that in that way the dirt is got rid of. The fact is, that the dirt is only again shifted to some other object or objects.

It still remains in the house, to be rehandled again and again.

As for the dirt that is driven down into the carpet by the action of broom or brush, it lies to become the breeding-place of germs and insects.

And every time the broom is used in sweeping its every effort drives this foul and fetid matter down into the carpet still further, and adds a new layer of dirt to the accumulation already there, until the fabric becomes packed.

Even when it comes to a smooth surface, such as a hardwood or painted floor, broom, brush and cloth fail to remove the dirt sifting through the cracks, no matter how well matched the boards.

No house where broom, brush and duster are relied upon is ever clean.

And now comes the vacuum cleaner—the latest scientific device to lighten the labor of housekeeping and remove all the dirt, with half the work. No dust in the air to settle again or carry disease germs into the lungs. In a few minutes it makes a dirty, dingy carpet or rug as good as new in appearance, because it sucks up every particle of loose dirt or dust—pulls it right through the fabric from the floor while the carpet is on the floor. Think what a blessing to get rid of carpet beating for good!

But that is not all! This wonderfully simple machine sucks the dust right out of the furniture, curtains, portieres, mattresses, carriage robes and clothing, or off the walls or hardwood floors.

Positively no dust in the air—it collects it all in the metal container. You'll be ashamed to get one or two quarts of dust out of each carpet after you have swept the room, and thought it clean. Yet that is just what will happen.

The principle of the little machine is very simple.

In other words, as the pump sucks the air from the chamber, the chamber is refilled through the pipe or hose; and as nature's abhorrence of a vacuum is very great indeed, the inrush of air through pipe or hose is that of a miniature whirlwind.

All you have to do to make this inrush of air do your cleaning is to attach a nozzle to the hose and apply the nozzle to whatever object you want cleaned.

As the air rushes in, you see, it sucks with it every particle of dirt and dust

dislodged by the action of the nozzle.

Reaching the vacuum chamber, the air then passes through a filter or screen, which thoroughly frees it from its dirt and dust, so that when the air is again discharged into the room it is perfectly clean.

In other words, vacuum cleaning removes all the dirt that has been ground into the fabric, as well as that which lies loosely on the surface, undoing with every application the evil of the broom and feather duster.

All the dirt is instantly seized and sucked into the vacuum chamber—not a particle has a chance to fly or to be scattered anywhere else. So efficient is its suction force that nothing can escape it. It removes all dirt, dust, grit, germs, moths and vermin eggs as no other system can.

Unexplained and mysterious odors disappear. Unsuspected sources of disease are abolished. The destruction of carpets, clothing and other fabrics is arrested before harm results.

Then look at the saving of labor that the new system brings about. In one case

there is hard muscular exertion of sweeping, in another there is no exertion to speak of, no dust and no germs.

And the room can be cleaned in just about half the time.

It is seldom that furniture has to be moved about; for there are nozzles that can reach under any object at almost any angle, so that in most cases you do not even have to bend your body.

Of equal convenience are the nozzles that enable you to reach objects that are high up, such as molding, plate rails, the tops of woodwork around windows and doors, draperies, pictures, etc.

Just think of the ease with which portieres can be cleaned without removing them from the poles. And perfectly clean portieres mean that they will look bright and new for years and wear more than twice as long as the usual draperies, where the dust is allowed to work in and cut the fiber of the goods.

In each and every case the operation is the same—you just agitate the object with the nozzle, and—whisk!—away go the dirt and dust, with not a trace left behind.

It means that carpets and rugs never have to be taken up, carried out and beaten; it means that upholstered furniture and mattresses never have to be taken apart or draperies taken down.

As a room cleaned with the vacuum cleaner is thoroughly cleaned every time that it is cleaned, so the terrors of the old, primitive ways of housecleaning—of ripping up and tearing down, of carrying to and fro and out and in, of endless confusion and toil and drugery—all are abolished forever.

Midwinter Millinery

(Continued from page 29)

Some odd little fur hats have no brims at all, unless one could call a very slight flare of the bowl or dome-shaped crown a brim. This shape is absolutely plain and is trimmed by a cluster of short, full, upstanding ostrich plumes or some other soft high tuft of feathers.

As illustrated in sealskin with a black willow plume and ermine border this model is distinctly chic.

Another hat which I consider very becoming to a young girl, although it is just as appropriate to an older woman, is the shape shown at the left-hand side of page 29 at the top of the column. This is of black velvet trimmed with shaded ostrich plumes and a band of the pretty brown and white fitch fur. A small necklet of the fur accompanies this hat.

The fashionable shades for millinery are black, royal blue, Vatican purple, mole, putin color and tones that match the furs, and also a very brilliant green. This last is usually mixed with other shades for an effective color note. Pastel tints are also used and a great deal of soft gray. Shades of gray are effectively employed in the big picture hat in the lower left-hand corner of page 29. The shape is of soft gray satin, trimmed with shaded gray ostrich. The brim is faced with silver lace. Just above this is a very useful turban of satin, black velvet and fur trimmed with a single cluster of flowers on one side. This single flower trimming is greatly used at present. Another fashionable decoration is the single satin rose or the garland of tiny roses with leaves of gold braid or satin cord.

An Attractive Skirt and a Smart Suit

(Continued from page 31)

with black silk soutache. For this braiding design McCall Transfer Pattern No. 297 was used. If a plainer type skirt is preferred the tunic can be omitted. Challie, henrietta, voile, silk, satin, albatross and lansdowne are all suitable materials for this design. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires for the foundation gores one and seven-eighths yards; for the flounce, two and one-eighth yards; for the tunic, three and five-eighths yards of material thirty-six inches wide. At the lower edge the skirt measures two and one-half yards.

Charming Waists for Formal Wear

(Continued from page 32)

up-to-date features introduced in a manner that makes the design decidedly distinctive. Page 35 shows this waist made of sea-foam messaline for evening wear. For the trimming a banding of Persian design was used. In this development the open neck and shorter sleeves were used, but, as will be seen from the larger view on page 34, the model also provides for the high neck and full-length sleeves. For the braiding design shown in this development Transfer Pattern No. 313 was used. This waist is suitable for such materials as albatross, voile, cashmere, henrietta, challie and lansdowne. The pattern comes in five sizes, from thirty-two to forty inches bust measure. The thirty-six size requires one and seven-eighths yards of material thirty-six inches wide.

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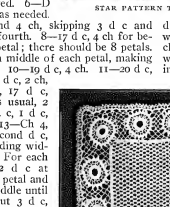
By L. J. Brewster

STAR PATTERN TABLE MAT.—This requires nearly 3 spools of silkateen. 1—Over end of finger wind 6 strands of silkateen and work 40 d c. 2—Make d c, widening enough to keep it flat. 3—Over 6 strands work 5 d c, over the last d c work 4 s c and continue on the 6 strands with 5 s c, catch in 5th d c. 4—Ch 7 and catch in top of scallop. 5—Work d c in every ch, widening as desired. 6—D c, widening as needed. 7—4 d c and 4 ch, skipping 3 d c and working in fourth. 8—17 d c, 4 ch for beginning of petal; there should be 8 petals. 9—Work middle of each petal, making 18 d c, 4 ch. 10—19 d c, 4 ch. 11—30 d c, 4 ch. 12—1 d c, 2 ch, skip 2 d c, 17 d c, widening as usual, 2 ch, skip 2 d c, 1 d c, 4 ch, etc. 13—Ch 4, 1 d c in second d c, 14 d c, including widened stitch. For each row omit 2 d c at each side of petal and widen in middle until there are but 3 d c, then 1 row of 4 ch, 1 d c in top of 4 d c below, widening at point of petal. Next row—4 ch, 5 d c. Next 2 rows work in 4 d c, widening as before. Four rows of 7 ch, catching (in first row in fourth st) in after row in every fourth ch. The scallops are 2 s c, 7 d c, 1 s c and 1 catch st.

STAR PATTERN TABLE MAT

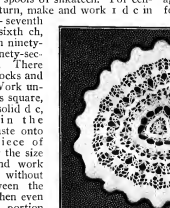
SQUARE TABLE MAT.—This requires nearly three spools of silkateen. For center ch 100, turn, make and work 1 d c in the ninety-seventh and ninety-sixth ch, ch 2, 1 d c in ninety-third and ninety-second ch, etc. There will be 25 blocks and 24 spaces. Work until the mat is square, then make solid d c, catching 1 in the figures. Baste onto a square piece of tough paper the size desired and work baby Irish without picots between the figures. When even with outer portion of figures work 8 s c over each outer 7 ch (10 s c at the corners). Around this work 1 d c between fourth and fifth s c, 2 ch, 1 d c between eighth and first d c of next 8 s c. In next row ch 5, catch in third to form a picot, ch 2 and catch in d c.



SQUARE TABLE MAT

FIGURE.—Wind silkateen over finger 6 times and over this work 40 d c. 2d—Ch 7 and catch in every fifth d c. 3d—Ch 4, catch in third and first of every 7 ch. 4th—Over each 4 ch work 1 s c, 3 d c, ch 3 and catch in first for a picot, 2 d c, 1 catch st.

JARDINIERE MAT.—About 3 spools of silkateen required. 1st row—Ch 6, join. 2d row—Work s c over the ring. 3d row—12 d c between 4th row—Ch 6, work 2 d c with 2 ch between in first ch, ch 5, catch in third d c, ch 5, work 3 d c with 2 ch between in fifth d c, ch 5, catch in seventh, ch 5, work 3 d c with 2 ch between in ninth d c, ch 5, catch in eleventh d c, ch 5, catch in first d c of this row. 5th row—Work 4 d c over each 3 ch and 6 d c over each 5 ch. 6th row—Ch 6, work 2 d c with 3 ch in the center of the triangular corner, ch 5, catch over 3 d c of triangle, ch 3 and work 3 d c with 3 ch between in stitch over the catch st, repeat around the triangle, making 6 points. 7th row—Ch 7 and work 1 d c in center of every point and in the catch st. 8th row—1 d c in each ch, widening at the points of the triangle. 9th row—Like eighth. 10th row—6 d c, 3 ch, skip 2 d c and then 6 d c again. 11th row—3 d c between third and fourth d c, ch 2, catch in second ch, 2 ch, repeat. 12th row—Ch 6, 1 d c in same st, * ch 5, catch where caught before, ch 5, 1 d c, ch 3, 1 d c in same place. Repeat from *. 13th row—1 d c in each ch. 14th row—3 d c over center of each 2 ch, ch 5, catch over where caught before, ch 5 and repeat from beginning. 15th row—3 ch, catch between 2 ch, 3 ch, 1 d c in d c below, 5 ch, 1 d c in first d c. Repeat. 16th row—1 d c in each 3 ch, 3 d c with 2 ch between in center of 5 ch. Repeat. 17th row—5 d c in middle 5 of last row, ch 3, 1 d c in center d c of the 3, 2 ch, 1 d c in same place, 3 ch. Repeat.



JARDINIERE MAT

18th row—3 d e in middle 3 of the 5 of last row, 1 ch, 1 d e in fifth d e, ch 3, 1 d c in center of 2 ch, ch 2, another d c in same place, ch 3, 1 d c in first of 5 d c, ch 1. 19th row—2 d e with 2 ch between in middle d e of the 3, ch 2, 1 d c in d e below, ch 3. 20th, 21st, 22d and 23d rows—All d c widening at points to keep shape. 24th row—Turn work and work s c.

Two Famous Authors Inspired Alike

Sir Arthur Conan Doyle once walked over the Gemmi. He was much impressed by the desolate appearance of the lonely looking Schwarenbach inn. Here, it seemed to him, was an ideal scene in which a novelist might loeate a story of mystery and crime.

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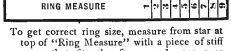

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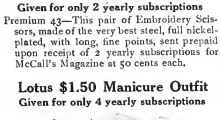

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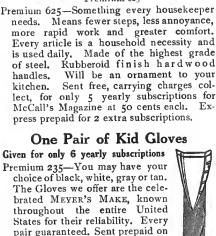

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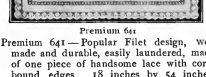

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Beauty and Hygiene

Questions on subjects dealt with under this head have increased to such an extent that it is impossible always to give each correspondent a personal answer in the magazine. But if the readers of McCall's will note the contents for each month they will find that many of the questions they have asked are answered in some one of the articles published. To economize space, that all our many correspondents may receive attention within a reasonable time, this method is found best.

All letters should contain the writer's real name and address and should be addressed to the Editor of "Beauty and Hygiene," McCall's Magazine, 236 to 246 West 37th Street, New York City.

BLACK EYES.—A "pulley exerciser" is what you want. Any dealer who carries a line of gymnasium furnishings should be able to supply you, and if not he can probably order one for you.

GRAY EYES.—A French ointment for promoting the growth of eyebrows is: 10 grams of red vaseline and 10 centigrams of boric acid. I strongly advise you not to color your lips at all. It is a custom generally recognized as confined to the stage and to a certain class of artificial creatures with whom no good woman wishes to be confounded.

E. C. R.—Yes, sulphur tonic is used to improve the growth of the hair as well as to treat hair which is turning gray. The recipe is:

Terebene	1 dram
Borax	1 dram
Sulphur	1 dram
Lavender water	6 ounces

FRANCES.—Do not worry about your hair growing too far down on your neck unless it becomes conspicuous, which I hardly think will happen.

LEON.—Milk is a flesh producer. If you wish to reduce your weight, the lemon bath is very efficacious. Slice five lemons into a gallon of water and let it stand from three to four hours. Then fill the bathtub with warm water and add the gallon of lemon water. Your weight depends upon your height and build and not upon your age, so it is impossible for me to judge what your normal weight should be.

ANXIOUS AND THE OHIO GIRL.—When bathing, place two tablespoonfuls of compound spirits of ammonia in the bath to a basin of water. Washing the neck, face and arms with this leaves the skin sweet and clean as can be. The process is recommended on the authority of an eminent physician.

PETE'S GIRL.—A pencil or specially prepared dye for darkening the eyebrows can be had at any drug store. You are not too young to attend parties with an escort or to be friendly with a young man, providing you have your mother's consent. Be pleasant and sociable while in the company of the boys but do not permit your desire for popularity lessen their respect for you.

MURIEL.—You were unwise to use ammonia often as it tends to lighten the hair. Blondes use it to prevent their hair from becoming darker, but only a few drops to a basin of water.

ANXIOUS.—A few drops of ammonia added to the water when washing the hair will prevent it from growing darker.

CALIFORNIA.—For whitening the hands and arms and to encourage plumpness, massage with this cream:

ORANGE FLOWER CREAM

White Wax	1 ounce
Spermaceti	1 ounce
Lanoline	2 ounces
Sweet almond oil	4 ounces
Cocoanut oil	2 ounces
Tincture of benzoin	30 drops
Orange flower water	2 ounces

Shave the wax and spermaceti into a porcelain dish and then set the dish into a saucepan of boiling water. When nearly melted add the lanoline and cocoanut oil and then almond oil. When all are thoroughly mixed take out of the saucepan and beat till nearly cold, adding drop by drop of benzoin, and lastly the orange water.

LITTLE GIRL.—Yes, electrolysis will permanently remove superfluous hair as it is one of the only remedies which will destroy the hair—papillae. It is absolutely painless and leaves not the slightest trace of the operation, restoring the skin to its natural smoothness. I advise you to ask your physician to refer you to a doctor who makes a specialty of such operations.

READER.—To stimulate growth of eyebrows apply the lotion here given with a bit of cotton.

Tincture of cantharides	½ dram
Oil of lavender	8 drops
Oil of rosemary	8 drops

A pencil or specially prepared dye may be had of any druggist for darkening the eyebrows.

LOUISE.—Wear your hair parted. Braid the hair in the back in two braids and twist around the head in coronation fashion. A large bow made of wide black ribbon looks very pretty and is quite suitable for a girl seven years old. To dye your switch you will have to buy specially prepared dye the shade you want as it would be impossible for you to make a dye the correct shade.

V. T. L.—The brown spots you write of are probably liver spots or mouth patches. Mop the spots carefully with a bit of absorbent cotton dipped in this lotion: One-half dram of salicylic acid mixed with two ounces of bay rum.

BLUSHING JIM.—Young people are very apt to blush. This is often caused by extreme self-consciousness, and you will outgrow it. Don't worry as it is rather attractive than otherwise. When replying to anyone thanking you for a gift, say "You are welcome," in a cordial tone, or remark that it was a pleasure for you to give it.

DARK EYES.—It is natural for the blood to rush into the hand when it is held downward. Do not let this disturb you in the least.

LOYALA.—Herb tea lotion has restored color to the hair in some cases, entirely arrested falling hair and stimulated the growth of the new. Made as follows: Put two ounces of green tea and two ounces of garden sage (last crop, dried) into an iron pot which can be closely covered, and pour over the herbs three quarts of boiling water—preferably soft; let simmer till reduced one third, then take off the fire and leave in the pot for twenty-four hours; strain and bottle. Wet the hair with the lotion very thoroughly every night and massage the scalp for ten minutes both night and morning. This has a disadvantage of staining the pillow if the hair is not dry before retiring, but it's virtues are so great that they overbalance this inconvenience.

E. R.—To reduce the abdomen and hips practice these exercises several times daily; 1. Bend the body forward from the hips and, with knees unbent, try to touch the floor with finger-tips. Do not strain; the object is exercise, not to touch the floor. 2. Bend body back as far as you can; hands on hips. 3. Bend at waist to right side, four times; hands on hips. Repeat to left side. 4. Twist body (above waistline only) first to right four times, then to left four times; knees firm, do not turn; hands on hips.

MYRABELLE.—It is impossible to change the color of eyes; the organs are too delicate to be tampered with. You are very unwise to allow the color of your eyes to worry you to such an extent, and too young to fret and bring premature wrinkles, as will surely happen if you are not more cheerful. Here is an interesting fact for you—physiognomy teaches that green eyes indicate an extraordinary musical talent, a high order of intellect and a most unselfish and happy disposition. Think carefully. Are you living up to the standard of your character? Let your uppermost thought in school be to attain the highest marks, when in company to be sociable and pleasant, and see how many friends you can gain, how many little kindnesses you can do, how many people you can make happy. In short, think of everybody but yourself—and your eyes, which by the way do *not* mar your looks, as *you* think, but your unpleasantness will. From your letter I surmise you to be a very attractive girl. Long and silky eyelashes especially are a source of envy to many a girl. Have a wee conscience chat with yourself and you cannot fail to discover the truth of this advice. Remember the color of the eyes is of little consequence compared to the bright and fearless manner in which they look frankly upon the whole world.

General Information

All letters should be addressed to the Editor of "The Correspondence Column," McCall's Magazine, 236 to 246 West 37th Street, New York City, and must contain the writer's real name and address in addition to initials or a pseudonym for publication.

O. L. C. N.—To remove fruit stain from linen, pour boiling water through stain or moisten with diluted oxalic acid and put in the sunshine.

A. B. T.—"Accushla Machree" means "pulse of my heart."

A FRIEND.—Sorry but we cannot comply with your request in this column. If you had signed your name and sent a stamp for reply, I could have sent you a personal letter.

A. C. H., Kansas.—R. S. V. P., in French, "Repondez s'il vous plait," means "Answer if you please."

E. A. V.—There is no rule for placing sleeves in a garment without fitting unless there are marks in the pattern. In the McCall Patterns the front seam of the sleeve goes to the notch in the arm-eye or armhole; a very simple method, as explained with each pattern, and saves the extra trouble and time of fitting.

Motionless Soldiers

A Russian gentleman who not long ago visited America had many interesting things to tell his American friends of his experiences while a soldier in the Imperial Guard, a corps composed entirely of nobles, and of the trying hardships, not of warfare, which his service entailed.

The Czar was so constantly guarded and there were so many court ceremonies and military or official occasions when it was necessary to remain in rigidly correct position, sometimes for hours at a time and often with the mercury below zero, clad in a uniform gorgeous but overtight and of an insufficient number of thicknesses, that it was often a question whether a man could maintain his post to the end without fainting or freezing, says the Youth's Companion.

Russian soldiers have since the days of Peter the Great enjoyed a reputation for military stolidity, if not precision, excelled only by the Germans. Yet a recent gatherer of curious historical anecdotes gives an instance of the admirable immobility of a soldier of the more excitable French. Nor was he one of the famous Old Guard of the great Napoleon, but instead a mere palace guard of "Napoleon the Little" in the heyday of the ephemeral brilliance of the Second Empire.

He was posted on guard in a corridor of the court, where he stood so perfectly still that the Prince Imperial, then a child, was seized with an impish desire to stir him to human behavior, and in the hope of doing so poured the contents of a bag of sugar plums suddenly into his boot. The man never moved nor so much as lowered his eyes.

When the next day the story was told the Empress, she laid a wager with Col. Verly, to whose regiment the stolid hero belonged, that she would succeed where her son had failed. The Colonel escorted her to the corridor, where she walked up to the man and endeavored by every means except of course direct address, to which it would have been his duty to respond, to attract his attention. It was quite in vain. He remained unregarding, respectfully rigid and as if turned to stone. Moreover, she observed Col. Verly smiling at her discomfiture. It was too much. With characteristic impetuosity, she stepped close to the sentinel and boxed his ears. Not a muscle moved.

The Colonel had won his wager. The Empress afterward sent the man a handsome compensation for the cuff he had received, but he refused to accept it, declaring—and there spoke the unmistakable Frenchman after all—that he had been already sufficiently compensated by the touch of his sovereign lady's hand on his cheek.

The Retort Courteous

"Now," said the suffragette orator, sweeping the audience with her eagle eye, "I see Mr. Dobbs sitting down there in the third row—a man who has condescended to come here tonight and listen to our arguments. He has heard what I have had to say, and I think we should like to hear from him, and get a man's view of our cause. Mr. Dobbs, tell us what you think of the suffragettes."

"Oh, I c-c-couldn't m-m-ma'am," stammered Dobbs. "I rur-really c-couldn't. Thu-there are l-l-lul-ladies pup-present."—Harper's Weekly.

Have nothing to do with people who dramatize their woes.

The Neighbor-Maker

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